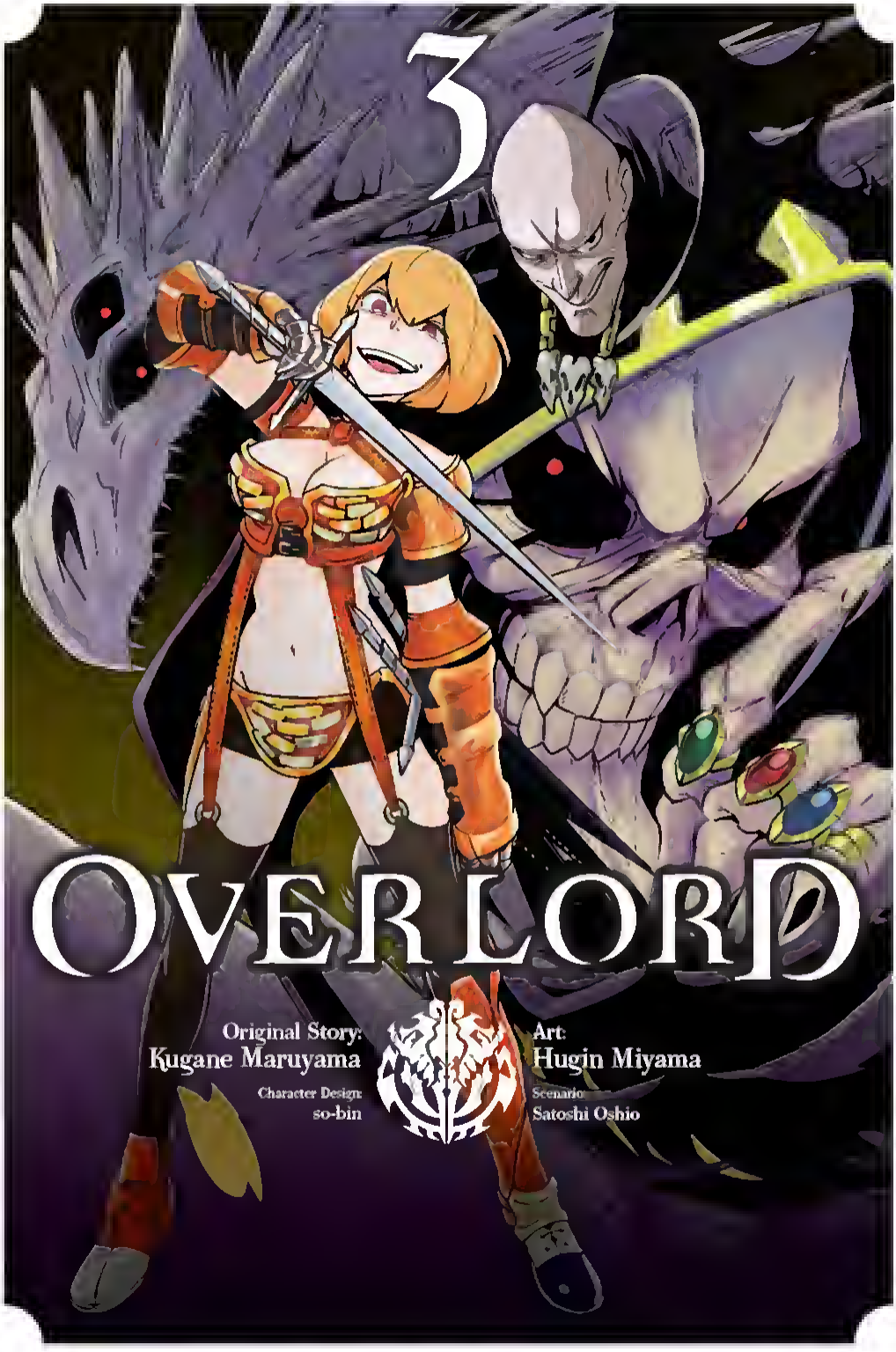

3
OVERLORD
Original Story:
Kugane Maruyama
Character Design:
so-bin
Art:
Hugin Miyama
Scenario:
Satoshi Oshio

YOU, THERE!
OPEN THE GATE.
OVERLORD
Episode:08
D-DON'T BE STUPID!
THERE'S A HUGE MOB OF UNDEAD ON THE OTHER SIDE!
...OH?
THE NAME'S MOMON.
WHY SHOULD THAT MATTER TO ME?

OVERLORD
Episode:08
Original Story:
Kugane Maruyama
Art:
Hugin Miyama
Character Design:
so-bin
Scenario:
Satoshi Oshio

OVERLORD

3

Original Story: Kugane Maruyama
Art: Hugin Miyama

Episode:08
001

Episode:09
053

Episode:10
095

Special
131

OVERLORD

3

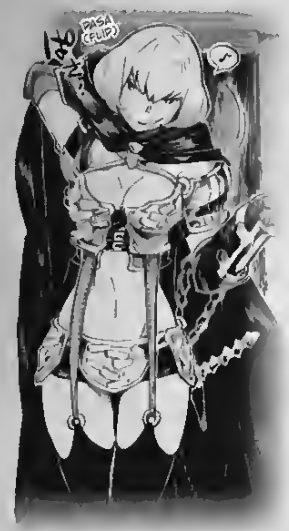
Original Story:
Kugane Maruyama

Character Design:
so-bin

Art:
Hugin Miyama

Scenario:
Satoshi Oshio

Ainz goes undercovet as the adventurer "Momon" in order to gather information about the area. Accompanied by one of the guild's combat maids, Narberal Gamma, he heads to the city of E-Rantel. There, he gets picked up by a team of adventurers called the Swords of Darkness. On request of Nfitea, the grandson of an apothecary, they are out gathering herbs when Ainz has to battle a mystetious beast known as the Wise King of the Forest. After brilliantly defeating the monstet, he names it Hamusuke and adds it to his cohort of loyal minions.



The protagonist, Momonga, is a player of the massively popular DMMO-RPG *Yggdrasil*. He is guild master of Ainz Ooal Gown, one of the greatest guilds in the game. But time has passed, and *Yggdrasil* faces the closing of its servers. Abandoned by his old guildmates, Momonga sits alone in their headquarters, the Great Tomb of Nazarick, waiting for the shutdown.

However, once the shutdown time passes, something odd happens. The world of the game hasn't disappeared. As Momonga wonders if the shutdown was postponed, Albedo, who was supposed to be an NPC, smiles at him and asks what's wrong. The other NPCs are also very animated and have conversations with him as though they can think for themselves.

But then! The Swords of Darkness, who returned befote Ainz, are suddenly attacked and cruelly slaughtered by Clementine, a woman who is after Nfirea. Clementine is one of the leaders of the secret society Zurrernorn, and she kidnaps Nfirea to assist with the Spiral of Death that another leader, Khajit, is creating. Ainz heads to the Public Cemetery to rescue Nfirea and single-handedly gets the guards out of a jam, but...

Seeing all the NPCs moving around as if they're alive, Momonga figures that something strange must be going on. He orders the NPC Sebas to investigate the Tomb's surroundings. It turns out that Momonga was not sucked into the game world, but was transported to another world entirely.

Feeling at a loss due to all the sudden changes, he nonetheless takes stock of his situation and feels it's not worth returning to his own world. Then, hoping that perhaps some of his old guildmates were also transported here, he decides to make a name for himself throughout this new world so that they can find him. To that end, he changes his name to his guild's name, Ainz Ooal Gown.

Sebas Tian

The stern old butler in charge of Nazarick's affairs. Like the floor guardians, he is often roped into helping carry out Ainz's plans.

Sebas Tian

Cocytus

An earnest warrior with the body of a giant insect. He owns twenty-one types of weapons and uses them deftly with his four arms. Enemies are intimidated by his spiked tail.

Cocytus

Mare Bello Fiore

Aura's twin brother with the skills of a druid. He's timid, and can't seem to compete with his sister. He's dressed like a girl because his creator wanted him to be.

Mare Bello Fiore

Aura Bella Fiora

A beast tamer-ranger dark elf girl. She looks young, but she's seventy-six. Even so, she's as innocent and spunky as she appears.

Aura Bella Fiora

Khajit Dale Badantel

A man who is one of the leaders of the secret society Zurrernorn. He is plotting to use undead to perform the evil ritual Spiral of Death and ordered Nfirea's kidnapping to do this.

Khajit Dale Badantel

Clementine

A woman who used to belong to the Black Scripture, but is now a leader in the secret society Zurrernorn. She's a tough warrior with hero-level power.

Clementine

Nfirea Baleare

A boy with the rare talent to be able to use any and every magic item. He's the grandson of a well-known apothecary and knows a lot about herbs himself.

Nfirea Baleare

Narberal Gamma

A combat maid. Since she's able to pass as human, she accompanies Ainz to E-Rantel as an adventurer under the fake name "Nabe."

Narberal Γ

Ainz Ooal Gown (Momonga)

The protagonist and ruler of the guild Ainz Ooal Gowo. He was an office worker in the real world. In order to spread the guild's name, he takes it on for himself and abandons his own name. He is gathering information as an adventurer under the name "Momon."

Ainz Ooal Gown

Demiurge

The demon in charge of strategic planning; the brains of Nazarick with the nickname "Creator of the Inferno." Behind his mild-mannered demeanor lurks his true cold-blooded nature. He's a grotesque with multiple forms.

Demiurge

Shalltear Bloodfallen

A true vampire who is superhuman at both melee and magical combat. Since her creator was into games with pretty little girls, the way she talks and acts borders on contrived. Her breasts look big, but they're fake.

Shalltear Bloodfallen

Albedo

A succubus who runs Nazarick's administrative operations. Her stats are focused on defense. She's crazy about Ainz because he edited her backstory code and made it so that she was in love with him.

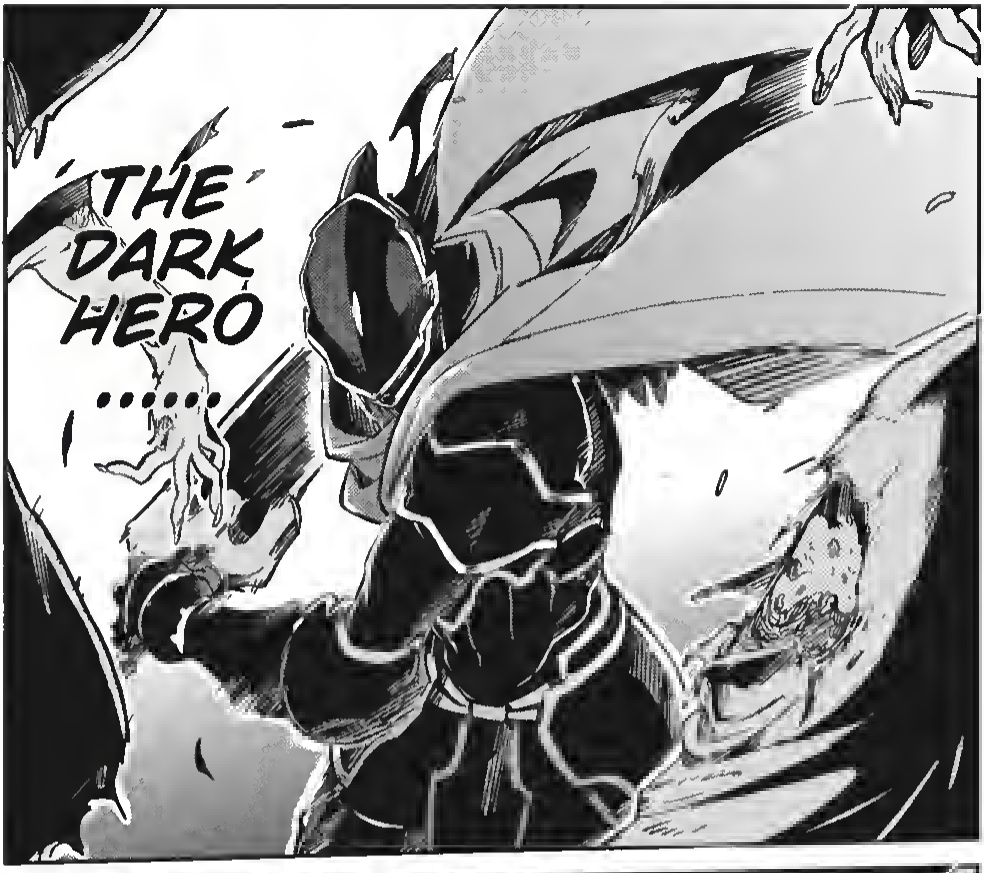
Albedo

(HYU (GLIDE)
(TA (TMP)
...WELL, IF YOU DON'T WANT TO OPEN THE GATE, I GUESS I CAN'T BLAME YOU.
I'LL JUST LET MYSELF IN.
FUYURI (FLOAT)
PLEASE WAIT, THAT I BEG YOU!
TAKE ME TOO, THAT I ASK!
YOU CAN TAKE THE STAIRS.
THEN, AWAY TO MY MASTER'S SIDE I GO!
(SHITATA (SCAMPER)
WHO ARE THESE PEOPLE ...?

THESE GUYS ARE IN MY WAY...
MASTERRR!!

JIRORI (STARE)
TETEEE (RUSH)
I SHALL HELP TOO, THAT I SHALL!
!?
WAH!
BLEGH~!
SHIN (SILENCE)
.....
THE UNDEAD HAVE STOPPED THEIR MOANING ...?

THAT WARRIOR .....
HE'S GOTTA BE...
...IS HE REALLY TAKING ON ALL THOSE UNDEAD?
...ONE OF THOSE ADAMANTITE PLATES YOU HEAR RUMORS OF, DON'T YA THINK?
.....WE MAY HAVE JUST SEEN A LEGEND.
THE DARK WARRIOR...
BUON... (ZWOOSH)
...NO.


THE DARK HERO.....

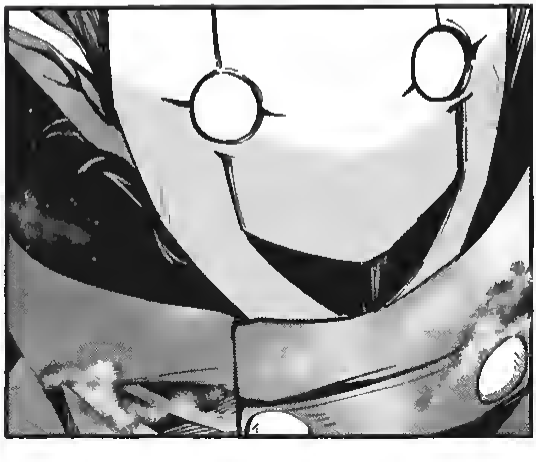
NARBERAL-DONO...I APOLOGIZE FOR THE TROUBLE, THAT I DO...

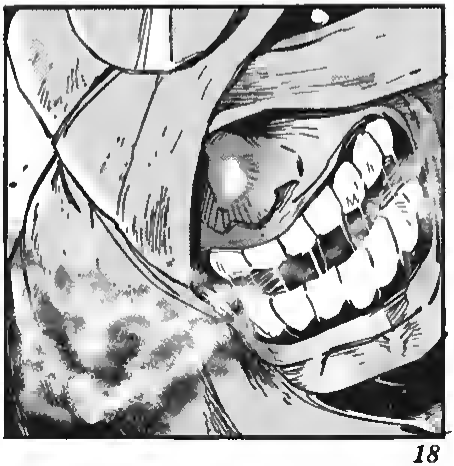
SHEESH...
GH...

SHUN (DROOP)
Uhh...
THE UNDEAD WILL GO STRAIGHT FOR THE LIVING.....
JUST STAY UP THERE FOR NOW.
COULD YOU... NOT MOVE AROUND?
YOU'RE SO SOFT AND FLUFFY, IT'S HARD TO HOLD YOU.
I AM SORRY, THAT I AM...
LET'S CALL THE ARMY FROM NAZARICK.
WITH A HUNDRED MINIONS OR SO, IT WOULD ONLY TAKE A—
DON'T BE STUPID.
AHHH
OOOOH...
...BUT...
.....I'M NOT GOING TO GET ANYWHERE AT THIS RATE.

WE HAVE TO SOLVE THIS ON OUR OWN OR IT WON'T HELP MY REPUTATION, RIGHT?
AND IF IT'S OVER TOO FAST, THE NEWS WON'T SPREAD.
.....BUT AINZ-SAMA...
...IF YOUR AIM IS TO GAIN REPUTATION...
...WOULDN'T IT BE BETTER TO WAIT UNTIL THEY BREACH THE GATE AND RACK UP SCORES OF HUMAN CASUALTIES?
NO. WE KNOW ALMOST NOTHING, SO I DON'T WANT TO LOSE ANY MORE INITIATIVE.
I DON'T WANT THINGS GOING ACCORDING TO THEIR PLAN.
ZA (SLICE)
THERE'S ALSO THE RISK THAT ANOTHER TEAM WOULD SWOOP IN TO STEAL OUR SHOW.
I SEE..... BRILLIANT AS ALWAYS, AINZ-SAMA.
YOU HAVE EVERYTHING FIGURED OUT.
MAN, THERE'S NO END TO THEM...
ZAKU (SLASH)
I HAVE NO CHOICE— I'LL HAVE THESE GUYS SLICE THROUGH FOR US.
—CREATE MIDDLE-TIER UNDEAD...

...JACK THE RIPPER!
...CORPSE COLLECTOR!





GET 'EM!
ZAN (SEVER)
CREATE LOWER-TIER UNDEAD...
GUESS I'LL MAKE THESE TOO.

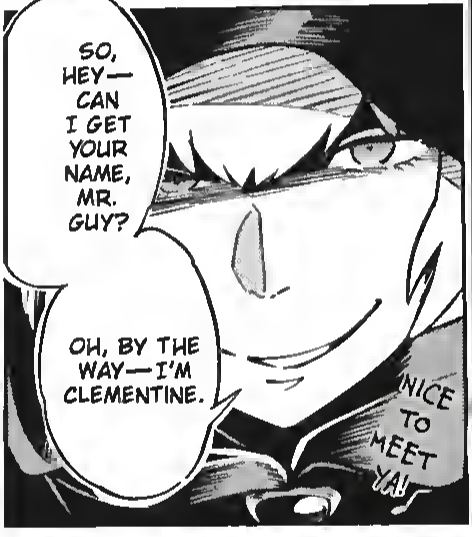
IF ANYONE ENTERS THIS GRAVEYARD, CHASE THEM OUT.
I DON'T CARE IF YOU KILL ADVENTURERS, BUT LEAVE THE GUARDS.
...BONE VULTURE!
...WRAITH!
YUPA (SHUTTER)
NOW NO ONE WILL BE ABLE TO COME IN AND STEAL CREDIT...
PASA (FLAP)
...OKAY.
LET'S GO.
ZU (SKF)

SHOULD WE LAUNCH A SNEAK ATTACK?
THAT WON'T WORK.
IT SEEMS LIKE THEY'RE ALREADY ON TO US.
JIRAO (STUNNED)

KHAJIT-SAMA... THEY'RE HERE.
SU (SHF)
SAYING NAMES IN FRONT OF THE ENEMY... NOW WE KNOW THEY'RE STUPID.
OR I GUESS IT COULD BE A FAKE NAME...
...HEY THERE.
WHAT A NICE NIGHT, DON'T YOU THINK?
.....WHO ARE YOU SUPPOSED TO BE?
KIND OF A WASTE TO PERFORM A BORING RITUAL, HUH?
HOW DID YOU BREAK THROUGH THAT MOB OF UNDEAD?

I'M AN ADVEN-TURER WHO TOOK ON A JOB.
I'M LOOKING FOR A CERTAIN BOY.
...ARE YOU THE ONLY ONES? ANY OTHERS?
EVEN IF THERE WERE, YOU THINK I WOULD TELL YOU...?
...THIS GUY MUST JUST BE A PAWN.
IT'S JUST US.
THAT CAN'T BE!
YOU CAN BELIEVE ME OR NOT. YOUR CHOICE.
BUT AS FOR YOU, THERE'S AT LEAST ONE OTHER ON YOUR TEAM, RIGHT?
SOMEONE WITH A STABBING WEAPON...
NO, IT'S JUST...
AH-HA...
SO YOU CHECKED OUT THOSE CORPSES, HMM?
NICELY DONE.

EHHH, THEY FIGURED IT OUT ALREADY!
YOU...
WHAT'S THE POINT IN HIDING?


SO, HEY— CAN I GET YOUR NAME, MR. GUY?
OH, BY THE WAY—I'M CLEMENTINE.
NICE TO MEET YA!

I DUNNO HIM EITHER!
HOW'D YOU EVEN FIND US HERE?
I'VE NEVER HEARD OF HIM... HAVE YOU?

SHE'S NOT USING THEIR HOSTAGE AS A SHIELD...
IS HE ALREADY DEAD? OR...
...NOT THAT THERE'S MUCH POINT IN TELLING YOU, BUT...
...IT'S MOMON.

BAGA (FLAP)
YOU MEAN THESE?
THE ANSWER LIES UNDER YOUR CAPE.
LET'S SEE IT.
THE PLATES DID...?
...TOLD US WHERE YOU WERE.
CHARA (JANGLE)
チャラ
THOSE .....
FOR OUR WEDDING
...KEEP AN EYE ON THE SKY.
UNDER-STOOD.
... NABE.
YOU TAKE KHAJIT AND THE REST OF THOSE MEN.

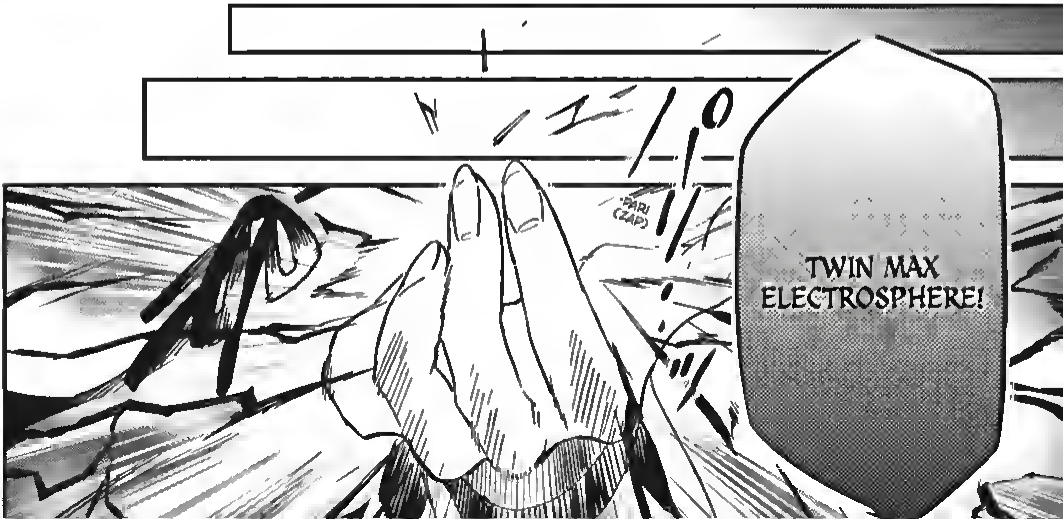
...CLEM-ENTINE.
HOW ABOUT WE GO KILL EACH OTHER OVER THERE?
SOOO— WERE THOSE DUDES I KILLED IN THAT SHOP YOUR FRIENDS?
ARE YA MAD 'COS I KILLED YOUR BUDDIES?
SORRY— KILLED 'EM ALL!
THAT CASTER BELIEVED TO THE VERY END THAT SOMEONE WOULD COME.
...NAH, NO NEED TO APOL-OGIZE.

...HEY, WHY AREN'T YOU MAD? THAT'S NO FUN.
WEREN'T THEY YOUR FRIENDS?
CHAKI (CHK)
チャキ
...THEY WERE TOOLS I WAS USING TO BUILD MY REPUTATION.
THEY WERE SUPPOSED TO GOSSIP ABOUT MY EXPLOITS TO THE OTHER ADVENTURERS WHEN WE GOT BACK TO THE INN.
BUT YOU UPSET MY PLANS...
...AND THAT'S PUT ME IN A VERY BAD MOOD.
I SEE. OH NOOOO, YOU HATE MEEE!
...BY THE WAY...

...SENDING THAT PRETTY FACE OFF TO FIGHT KHAJIT WAS A MISTAKE!
SHE'S A MAGIC CASTER, RIGHT?
THEN SHE'LL NEVER BEAT KHAJ-CHAN.
WELL, NOT THAT SHE'D EVER BE ABLE TO BEAT ME EITHER!
...OH, I'M PRETTY SURE NABE COULD BEAT YOU.
PIKU (TWITCH)
THERE ARE NEXT TO NO WARRIORS IN THIS COUNTRY WHO CAN BEAT ME!
THERE ARE ONLY FIVE WHO CAN PUT UP A DECENT FIGHT—
GAZEF STRONOFF, GAGARAN FROM THE BLUE ROSES...
...LOUISEN-BERG ARBELION FROM THE DROPS OF RED...
...AND THEN BRAIN UNGLAUS...
...AND VESTURE KLOFF DI LAUFEN, WHO'S RETIRED...
...SO, I DUNNO WHO THE HELL YOU ARE, BUT...

...I'M IN THE HERO REALM!
CLEM-ENTINE-SAMA CAN'T LOSE!
...THAT'S WHY I'M GIVING YOU A HANDICAP.

I REFUSE TO TAKE YOU SERIOUSLY.


TWIN MAX ELECTROSPHERE!
PAIRI (CLAP)

KA (BOOM)
BACHI (SPARK)
GYAH!
DOSA
DOSA (THUD)
BACHI
...IF ONLY YOU WERE AS EASY TO SQUASH AS THE CATER-PILLAR YOU ARE ...
SO YOU'RE NOT JUST AN IDIOT.
HIKU (TWITCH)
YOU'RE AN IDIOT WHO CAN USE TIER-THREE MAGIC...?

...A HUMAN MITE LIKE YOU...
...DARES TO CALL ME AN IDIOT?
SU (SWIP)
WE OF ZURRER-NORN KEEP DEATH CLOSE...
...AND YOU'RE TRES-PASSING ON OUR PROP-ERTY!
THERE'S ENOUGH NEGATIVE ENERGY NOW!
GO (RUMBLE)
BEHOLD THE POWER OF THIS SUPREME JEWEL!
YURA (SWAY)
MUKU (RISE)

GOGOGO
I CREATE UNDEAD CAN'T TURN MULTIPLE CORPSES INTO UNDEAD AT ONCE.
HE MUST BE USING THAT ITEM.....
I'VE ABSORBED ENOUGH NEGATIVE ENERGY!
THAT'S PLENTY!
I DON'T GET IT... HE SACRIFICED ALL HIS UNDERLINGS...
HYEIN (WHOOSH)
KEEP AN EYE ON THE SKY.
GASP!

ZAZA
(SKRRF)
HYUN
(WHOOSH)
BASA
(FLAP)

ZUN
CLOOMD
SKELETAL
DRAGON!

WA HA HA HA HA HA HA!
SKELETAL DRAGONS HAVE ABSOLUTE RESISTANCE TO MAGIC!
CASTERS ARE HELPLESS AGAINST THEM!
IN THAT CASE—
O (ROAR)

—I'LL CLOBBER IT TO DEATH!

A... SKELETAL DRAGON?
BINGOOO! YA KNOW YOUR STUFF, HUH?
THEY'RE CASTERS' WORST NIGHTMARES.
DOSHA (SMASH)
ZUDZUN (VOOM)
SLI (WHIP)
—OKEY-DOKE, THEN...
...HERE I GOOO!

WH—

KIN
GRIND
NII
GRIND
IMPENE-
TRABLE
FORTRESS!

!
KA
SHIN
GUH.
TA
(TINK)
...A MARTIAL ART?
I GOTTA BE CAREFUL... THOSE MOVES DIDN'T EXIST IN YGGDRASIL.
... TOUGH STUFF!
WHAT'S THAT ARMOR MADE OF?
SHE AIMED FOR MY SHOULDER, TO INCAPACITATE MY ARM...?

GAZ—
THIS ART...!
FLOW ACCELER-ATION!
HYLIN (WHOOSH)

GUOO (GRUMBLE)
PAK! (CRACKLE)
YOU CAN'T! I WON'T LET YOU WIN!
I'VE BEEN PLANNING ALL THESE YEARS...
Y-YOU LITTLE BITCH...
SUU (SHP)
I-U CHUNO
RAY OF NEGATIVE ENERGY!

BAKI (CRACK)
HE WAS TALKING SO BIG ABOUT ITS ABSOLUTE RESISTANCE TO MAGIC...
...BUT HE CAN STILL USE MAGIC TO HEAL IT?
AS EXPECTED, CUTTING WEAPONS ARE USELESS AGAINST UNDEAD.
GUH—
TO (THUMP)
AND THEN THAT LOWER LIFE-FORM HEALS IT RIGHT AWAY...
UUN (VRMMM)
BA (SWOOP)
DOSHA (SMASH)

NOW... THERE'S TWO OF THEM...!
...AND THEN SPREAD DEATH THROUGH-OUT TOWN, I'LL GAIN QUITE A BIT BACK!
UNFOR-TUNATELY, THIS MEANS I'M OUT OF NEGATIVE ENERGY.
BUT IF I KILL YOU AND YOUR FRIEND...
ZUN (LOOM)
...REALLY...?
I'LL FINISH YOU OFF RIGHT HERE!
.....BEHOLD—
THE POWER OF THE JEWEL OF DEATH!

IF YOU SURRENDER, PERHAPS I'LL SPARE YOU!
HUMAN SCUM...
...DON'T TRY THAT SHIT ON ME...YOU PIECE OF GARBAGE!
...CRUSH HER!

3
.....KH!
BETTER STOP TALKING ABOUT HANDI-CAPS!
KERA (CACKLE)
KERA
FIGHT FOR REAL, OR THIS'LL BE OVER TOO QUICKLY!
...GOOD GRIEF.
I'VE LEARNED... A LOT DURING THIS FIGHT...
...FIRST ABOUT HOW EFFECTIVE MARTIAL ARTS ARE, THEN ABOUT HOW IMPORTANT IT IS TO USE YOUR WHOLE BODY FOR BALANCE WHEN YOU SWING...
I SEE. I STILL HAVE MUCH TO LEARN.....
THANKS FOR TEACHING ME SO MUCH.
—BUT...

...THE HOUR GROWS LATE.
ZAKU (THUNK)
LET'S STOP PLAYING GAMES...
?
...NAR-BERAL GAMMA!
SHOW THEM THE MIGHT OF NAZARICK!

Zurrernorn

A secret society made up of twelve leading disciples, who follow their powerful leader, and the disciples who've sworn loyalty to them. Khajit Dale Badantel and Clementine are both members. It's a cult that is considered an enemy by countries in the area due to its extremist nature.

The reason they are able to maintain influence despite being treated with such hostility is their great power, which inspires awe even among their own ranks. The average adventurer is no match for the leader or leading disciples.

Khajit and Clementine are both leading disciples who are originally from the Slane Theocracy. Clementine is a warrior who used to be the ninth seat in the country's prided secret ops group, the Black Scripture, and she's rumored to be even stronger than the hero Gazef Stronoff. However, the Slane Theocracy has been after her ever since she stole a Crown of Wisdom, fled the country, and joined Zurrernorn.

The Spiral of Death

An evil teaching of the leader of Zurrernorn.

One characteristic of undead is that stronger ones tend to spawn in places where many lesser undead are gathered. Then, when there is a cluster of more powerful undead, even stronger undead are born. The Spiral of Death is supposedly the act of feeding into that chain reaction to create limitlessly more powerful undead.

Zurrernorn once performed it to turn a city into a place where the undead ran unchecked—a city of death. At least, that was the official story—people in the know are aware of what really happened.

The real goal of the Spiral of Death is to perform a ritual to gather all the negative energy that is generated and seal it into oneself, turning the caster into a powerful undead. Actually, Khajit spent five years planning his attempt at the Spiral of Death so that he could transform himself into an undead and be able to live forever.

—And actually, that version of the story is also slightly off. The Spiral of Death is nothing more than a failure of a magic ritual based on an incorrect explanation that was given two hundred years ago due to a misunderstanding. As for the name of the true ritual...

Episode:09

NAR-BERAL GAMMA!
SHOW THEM THE MIGHT OF NAZA-RICK!
DON'T GO ALL OUT WITHOUT MY PERMISSION. IF SOMEONE SENSES YOUR BLOODLUST, IT COULD MEAN TROUBLE... GOT IT?
...SO I CAN GO ALL OUT NOW?
.....AS MY LORD WISHES. THEN—

I SHALL FACE HIM NOT AS NABE...
...BUT AS NARBERAL GAMMA!

...!
HYU! (WHOOSH)
SO YOU CAN USE "FLY."
BUT HOW DID YOU DODGE THAT ATTACK?
DID SHE JUST INSTANTLY MOVE OUT OF THE WAY?
BUT I DON'T GET IT.....
IF SHE HAS A WAY TO ESCAPE, WHY DOESN'T SHE RUN AWAY WITH HER TAIL BETWEEN HER LEGS?
HER MAGIC WON'T WORK ON SKELETAL DRAGONS...
— REJOICE, HUMAN SCUM...

WHAT!?
THAT... ISN'T CASTER GEAR!
ME, NAR-BERAL GAMMA.
KILL HER!
GOAR!
...FOR YOU HAVE RECEIVED THE HONOR OF FACING ONE OF THE PLEIADES...
...COMBAT MAIDS LOYAL TO AINZ OOAL GOWN-SAMA—
BA (WHOOSH)
Episode:09
OVERLORD

SHE DISAPPEARED AGAI—?
DIMEN-SIONAL MOVE!
FU (ZOOP)

GYAHHHHH!
DOES THAT HURT?
ZUBU
SHPLERK
...NGH. I SEE... SO YOU USED TELEPORTATION MAGIC?
USUALLY THAT SPELL IS USED TO FLEE...
NOW I GET IT!
YOUR ACE MOVE IS TO TELEPORT IN FOR THE KILL, RIGHT!?
STAGGER
AND YOU ALSO TELEPORTED TO EVADE THAT ATTACK EARLIER!
I DON'T THINK SO.

I WAS JUST DEMON-STRATING ONE WAY...
...I COULD EASILY KILL YOU.

.....
WHATCHA DOING?
GIVING UP?
SUU (FWIP)
NO. WHAT ...?
I FIGURED SINCE I GAVE NARBERAL THE ORDER...
...I SHOULD PROBABLY SETTLE THIS SOON, AS WELL.
...HUH? ARE YOU FOR REAL?
HOW CAN YOU WIN AGAINST ME WITH NO MARTIAL ARTS?
YOU TALK A LOT OF CRAP FOR A WIMP.
HOW MUCH MORE ANNOYING CAN YOU GET?
YOU'RE THE WIMP!
MUKA (PISSED)
...WELL.

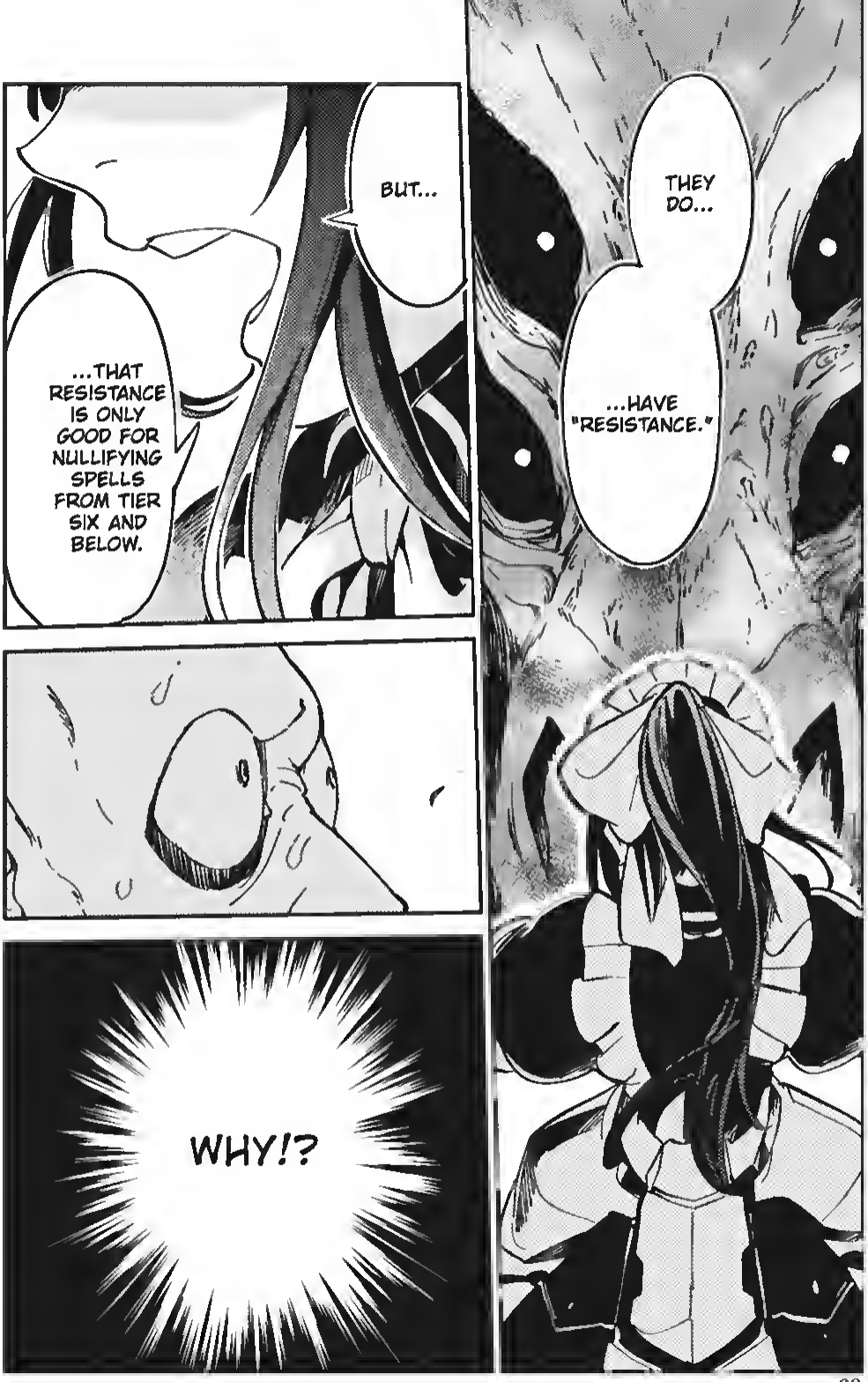
I DO AGREE...
...THAT WE SHOULD SETTLE THIS!
WHAT DOES HE THINK HE'S —!?
HE'S JUST... STANDING THERE!?
STRIDE OF WIND!
ABILITY BOOST!
GREATER EVASION!
GREATER ABILITY BOOST!

LIGHTNING!!
HE'S UNDER-ESTIMAT-ING ME—!
DIIIIE!
AND ANOTHER ONE!

FIRE-
BALL!

OOO (ROAR)
—LET'S END THIS SOON.
IT'S RUDE OF ME AS A FOLLOWER OF AINZ-SAMA TO KEEP HIM WAITING.
.....YOU SEEM TO THINK MAGIC WON'T WORK ON SKELETAL DRAGONS.
SU (WHIP)
ALLOW ME TO CREATE A LEARNING OPPORTUNITY FOR YOU, POND SKATER.

BASACHI
BACHI (CRACKLE)
PARI (CRACK)
—THE LESSON FEE...
...IS YOUR LIFE!
WHA !?
WHAT IS THAT SPELL .....?
I'VE NEVER SEEN IT BEFORE .....!
...Y-YOU CAN'T DEFEAT SKELETAL DRAGONS WITH MAGIC! THEY HAVE ABSOLUTE RESISTANCE!
KILL HER!
ABSOLUTE RESIS-TANCE?


BUT...
...THAT RESISTANCE IS ONLY GOOD FOR NULLIFYING SPELLS FROM TIER SIX AND BELOW.
THEY DO...
...HAVE "RESISTANCE."
WHY!?

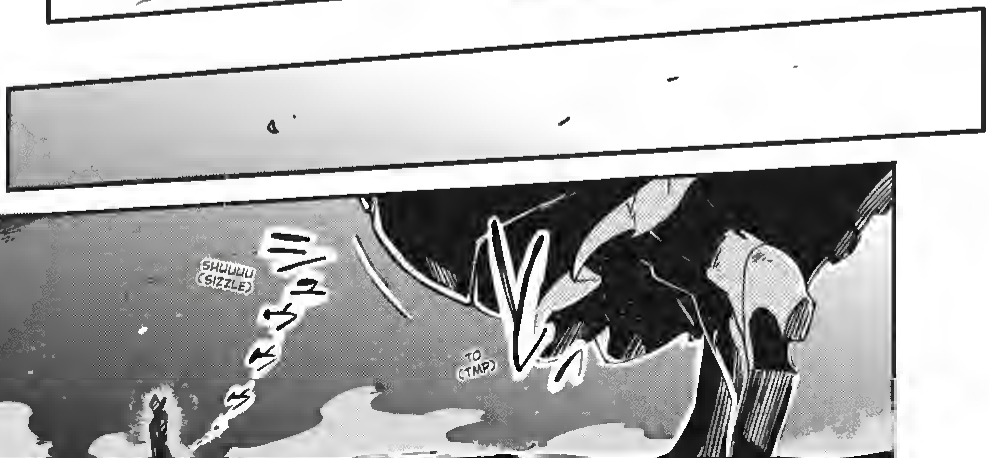
—MOTHER ...
...MOTHER!
SHE'S GOING TO DESTROY THE FRUIT OF FIVE YEARS OF LABOR...
...IN LESS THAN AN HOUR...
IT WAS A BRAIN DISEASE.
THERE WAS NOTHING WE COULD HAVE DONE.
THE BODY OF A NORMAL HUMAN CAN'T HANDLE THE RESURRECTION PROCESS.....
SO, I THOUGHT...
...I WOULD CREATE A NEW PROCESS.....!
I FIGURED IT WOULD TAKE A HUNDRED...
...OR MAYBE TWO HUNDRED YEARS.....
...SO I...

...DECIDED TO GATHER NEGATIVE ENERGY, TURN INTO AN UNDEAD ...
...AND LIVE FOREVER!
—WHY SHOULD YOU...
...HAVE THE RIGHT TO MAKE MY FIVE YEARS OF PLANNING IN THIS CITY...
...THE FEELINGS I CAN'T FORGET EVEN AFTER THIRTY YEARS...
...ALL FOR NOTHING!?

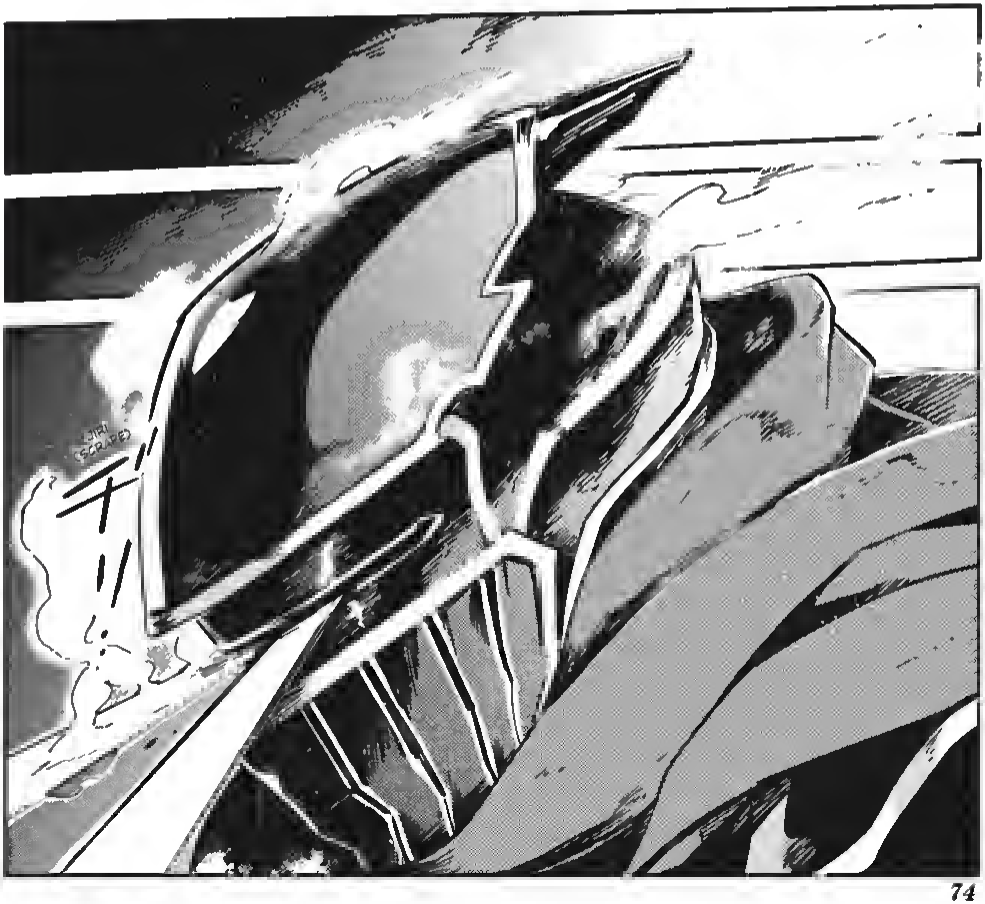
I'M NOT INTERESTED IN YOUR FEELINGS.
...BUT YOU MADE A LOVELY STEPPING-STONE FOR AINZ-SAMA.

KA
GKOOM
TWIN
MAX CHAIN
DRAGON
LIGHTNING!

MO.....


SHUUUU (SIZZLE)
TO (TNP)

EVEN FLEAS SMELL GOOD GRILLED.
...MIGHT MAKE A NICE SOUVENIR FOR ENTOMA.

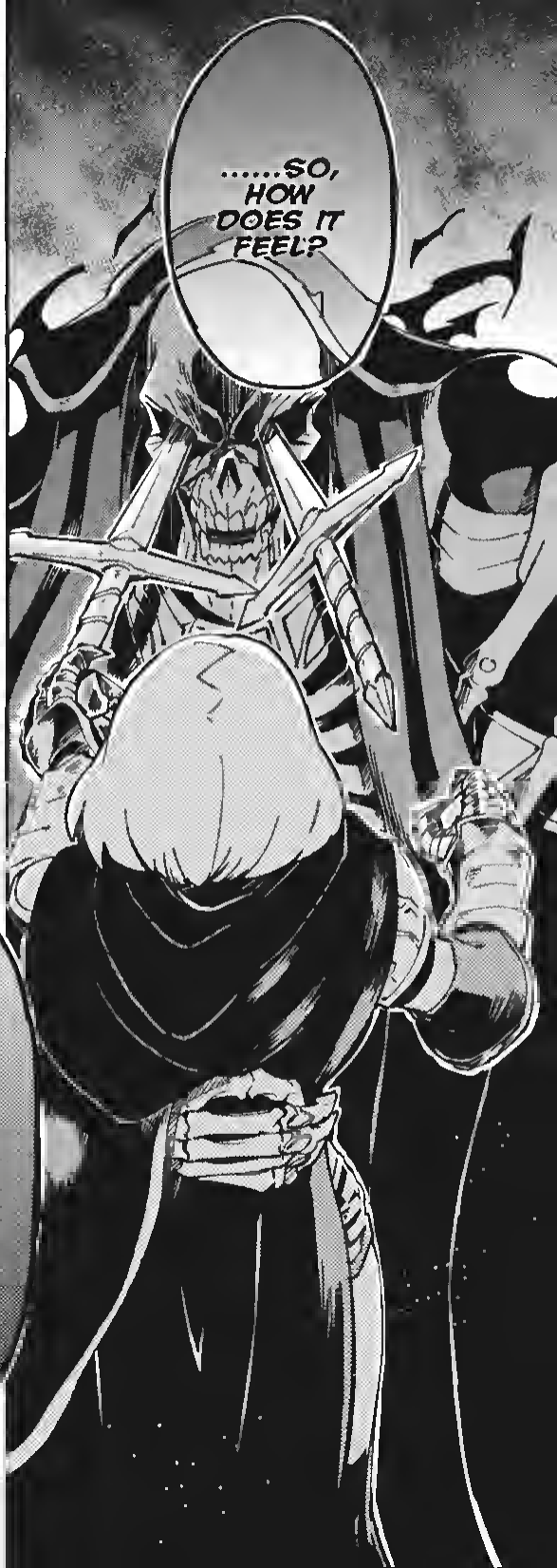

CRISP

...HM.
I SEE.
YGGDRASIL DIDN'T HAVE MAGICAL WEAPONS LIKE THESE.
THE MORE YOU KNOW!
!?
NO WAY!
WHY WON'T YOU DIE .....!?

DO YOU REALLY WANT TO KNOW THE ANSWER TO THAT?

YOU'RE AN UNDEAD .....
AN ELDER LICH!
CLOSE, BUT NOT QUITE.

TO FIGHT A CASTER WITH A SWORD?


.....SO, HOW DOES IT FEEL?

H-HOW—!?
GRAB
I CAN'T GET AWAY.....!
.....THIS WAS THE TRUE NATURE OF YOUR HANDICAP.
BASICALLY, YOU WEREN'T AN ENEMY I HAD TO TAKE SERIOUSLY ENOUGH...
...TO BREAK OUT MY MAGIC FOR.
WELL... NOW THAT THE CAT'S OUT OF THE BAG...
...LET'S BE...GIN. FIRST, WE CAN GET THESE OUT OF THE WAY.
YOU PIECE OF SHIIIIIIT!
KACHAN (CLANG)
OKAY. NOW, SHALL WE?
GISHI
...YOU'RE NOT GOING TO...

...DAMN YOUUUU!!
SHIT...I SHOULDN'T HAVE WORN LIGHT ARMOR!
MISHI (CREAK)
MISHI
MISHI
MISHI
MISHI
ジャラ
ジャラ
ジャラ
JARA
JARA (RING)

...NGH.
DON'T STRUGGLE SO MUCH.
IF THE POSITION OF MY ARM SLIPS, IT'LL END TOO SIMPLY.
...GH!
YOU TOOK YOUR SWEET TIME KILLING THEM...
...SO I WANT TO TAKE MY TIME ON YOU TOO.
GA (CRUNK)
GO (CRONK)
MISHI
GARI (CRUNCH)
GOBO (CHOKE)

LA DANSE MACABRE, HM?
ドサ
OH, I FORGOT TO TELL YOU...
.....I AM...
... EXTREMELY SELF-CENTERED.

YEEEK!
MASTERRR!
SHITTA (SCAMPER)
...THIS IS LIKE A BAD COMEDY ROUTINE. CUT IT OUT!
MASTERRR! MASTERRR!
SUTEEEN (WHUMP)
THERE'S SOME KIND OF SUPER-BONY MONSTER HERE, THAT THERE IS!
I SAID KEEP IT DOWN...
I KNEW YOU POSSESSED GREAT POWER, BUT...
WHAT!? I NEVER IMAGINED YOU WOULD LOOK LIKE THAT.....
..... YES, SO COULD YOU KEEP IT DOWN?
OH? THAT VALIANT VOICE..... COULD IT BE? MASTER!?

DID YOU NOT HEAR WHAT AINZ-SAMA JUST SAID... YOU FOOL?
DOSU (WHAM)
BUGYU (MRRF)
PAY ATTENTION TO AINZ-SAMA'S WORDS AS IF THEY WERE LIFE ITSELF.
THAT IS THE DUTY OF A MINION.
EVEN A CREATURE LIKE YOU COUNTS AS A MINION (BARELY)...
...SO KEEP THAT IN MIND.
IF YOU DON'T, I'LL PROMPTLY KILL YOU.
NEXT TIME I'LL PUNISH YOU WITH MAGIC, NOT A PHYSICAL ATTACK.
IN ACCORDANCE WITH AINZ-SAMA'S WISHES, I'LL CAUSE AS MUCH PAIN AS I CAN WITHOUT KILLING YOU.
GO (RUMBLE)
I UNDERSTAND, THAT I DO...PLEASE DON'T LOOK AT ME WITH SUCH A SCARY FACE, THAT I ASK...
NARBERAL, START LOOTING THOSE GUYS' GEAR.
UNDER-STOOD.

.....HOW SURPRISING, THAT IT IS.
DO YOU HAVE ANOTHER FORM AS WELL, HMM?
KACHA (CHK)
I'M A DOPPELGÄNGER.

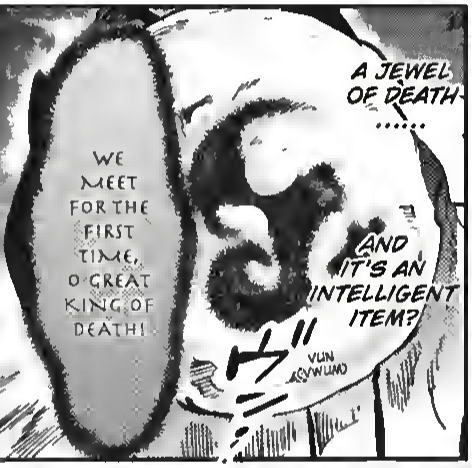
UNYO (WIGGLE)
I CAN CHANGE MY APPEARANCE USING MY POWERS.
SEE?

O...OH, I DIDN'T KNOW, THAT I DID NOT...

WELL.....
I CAN FIX BLINDNESS.....
APPRAISE ANY MAGIC ITEM!
AND THIS IS.....
IF I TAKE HIM BACK TO NAZARICK AS HE IS...
...WE MIGHT BE ABLE TO GAIN SOME IMPORTANT INTELLIGENCE...
BUT HM... CONSIDERING WHAT IT DOES, THIS COULDN'T EXIST IN YGGDRASIL.
.....I SEE.
...A CROWN OF WISDOM.

...NO. DELIBERATELY FAILING A JOB I ALREADY UNDERTOOK...
...WOULD BE A DISGRACE TO THE NAME OF AINZ OOAL GOWN.
GREATER BREAK ITEM!
SO CRUSTLE!
AINZ-SAMA.
WHAT IS IT?
JARA (SCATTER)

I FOUND THIS.
IT SEEMED IMPORT-ANT...
...TO THE HAMMERHEAD WORM I WAS FIGHTING.

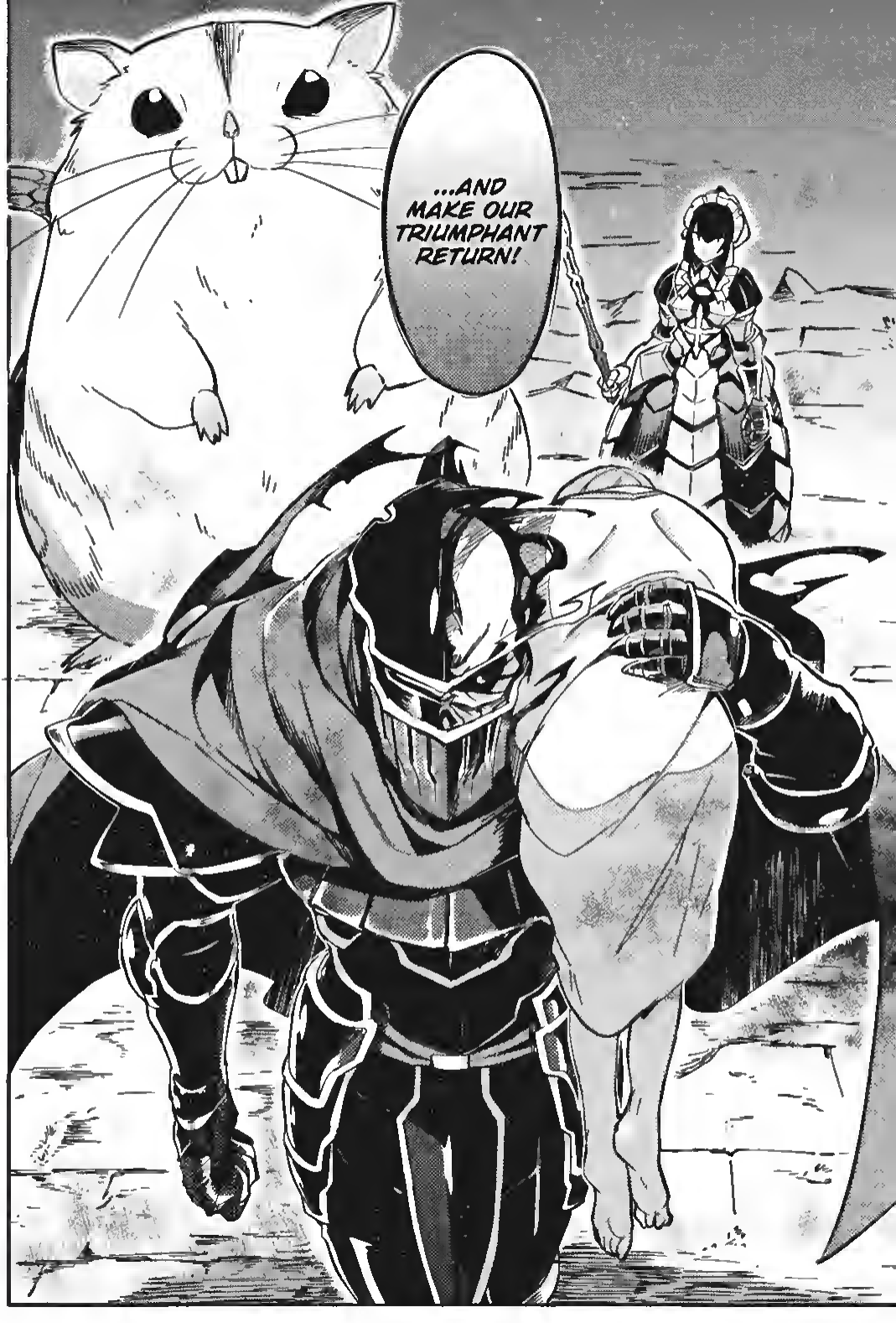

A JEWEL OF DEATH.....
AND IT'S AN INTELLIGENT ITEM?
VUN
WE MEET FOR THE FIRST TIME, O GREAT KING OF DEATH!

APPRAISE ANY MAGIC ITEM!

I REVERE AND WORSHIP YOUR MAJESTY'S PRESENCE OF ABSOLUTE DEATH!
O GREAT KING OF DEATH, PLEASE ACCEPT MY LOYALTY.
I HUMBLY REQUEST THAT YOUR MAJESTY COUNT ME AMONG THE LOWLIEST OF YOUR FAITHFUL SERVANTS.

TO BE SAFE, I SHOULD DESTROY IT.
THEN AGAIN, IT SEEMS LIKE A WASTE TO DESTROY YET MORE THINGS THAT DIDN'T EXIST IN YGGDRASIL...
...HAMU-SUKE!
I'M GIVING THIS TO YOU.
POI (TOSS)
ポイッ
?
!?
ぽにっ
PASHI (CATCH)
!

HEH.
I TOOK SOME PRECAUTIONS AGAINST DETECTION MAGIC, BUT I CAN'T SAY FOR SURE THAT IT'S A HUNDRED PERCENT SAFE.
THAT'S WHY I'M HAVING HAMUSUKE HOLD ON TO IT.
YOU WOULD BESTOW IT ON A NEWCOMER!?
RETURN ME
RETURN ME TO HIS MAJESTY THIS INSTANT!! I INTEND TO SERVE ONLY HIM...!!
HOW NOISY IT IS...
HIS MAJESTY
BRILLIANT AS USUAL, AINZ-SAMA.
MUGU CNOMO
...ALL RIGHT.
IF YOU'RE DONE LOOTING...
...LET'S TAKE NFIREA.....
FABA (FLAP)


...AND MAKE OUR TRIUMPHANT RETURN!

Mind Control

In the world to which Ainz was transported, it is possible to use skills to control the mind of another being. A good example is the spell Charm Person. Many casters can use it, including, of course, Ainz and Narberal, but also some members of Nigun's Sunlit Scripture. Clementine was not a caster, but she regularly loaded the spell into one of her stilettos to control the mind of someone she stabbed.

Someone under the Charm Person spell feels as though the person who cast it is a close friend, and they become extremely submissive to them. It's a spell that's very effective, not only in combat, but also for getting people to spill secrets during interrogations.

Charm Person is a spell for humans, but there are spells to charm nonhuman species as well; for example, one effective use is charming horses so they buck off their knights. The Wise King of the Forest (aka Hamusuke) has the spell Charm Species that works on any species.

※ This is a tangent, but Charm Species is a tier-four spell. The thing is, Hamusuke's level as a wizard is practically zero, so it's not very hard to resist. Hamusuke primarily used it for hunting prey in the forest. In other words, normal animals just have low mental resistance.

Countermeasures

Charm Person is a fairly common spell, but since it only takes momentary weakness to become mind controlled and lose a fight, it's an extremely dangerous spell given how many people use it. For that reason, preparation for any fight includes mind control countermeasures.

Undead like Ainz and Shalltear have absolute resistance to mind control spells in the first place. In other words, controlling the minds of undead with magic is impossible.

Humans don't have inherent resistance like that, so they need to take special precautions. For example, using Undead Mind on oneself gives the caster the same resistance as an undead. It's said that outstanding warriors don't even need spells and are able to focus inward to escape the effects of mind control.

Special Skills

There are other skills besides the Charm Person spell that can put another being under one's control. For example, Demiurge's passive skill Incantation of Influence allows him to give orders to any being under level 40. It could be said it's an extremely effective skill for abducting lower status entities.

Aura also has a skill for controlling minds. It even works on undead.

—SEVERAL DAYS AGO
IN THE DINING ROOM OF THE GOLDEN GLIMMER INN, E-RANTEL
DAN (BANG)
ZAWA (MURMUR)
WHAT IS WRONG WITH THIS FOOD?
THIS IS THE BEST DINING E-RANTEL HAS TO OFFER!?
OVERLORD
Episode:10

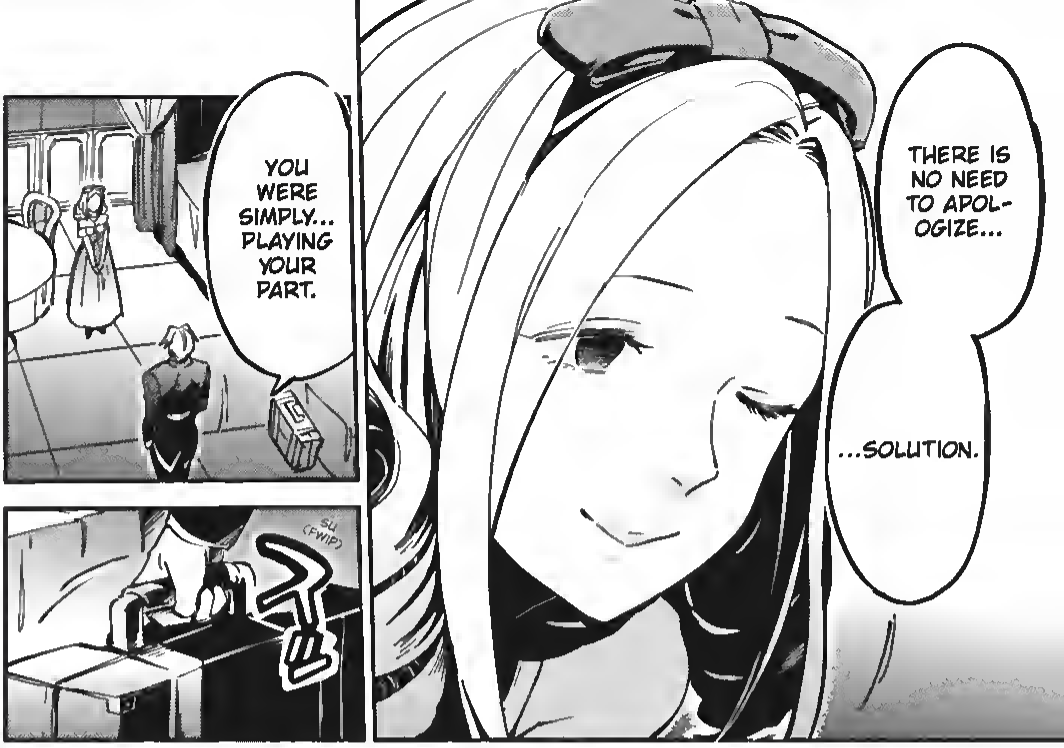
I CAN'T STAND THIS CITY!
MAKE PREPARATIONS TO LEAVE IMMEDIATELY!
UNDERSTOOD, MISS.
HMPH! IF YOU UNDERSTAND, THEN HOP TO IT...
...SEBAS!

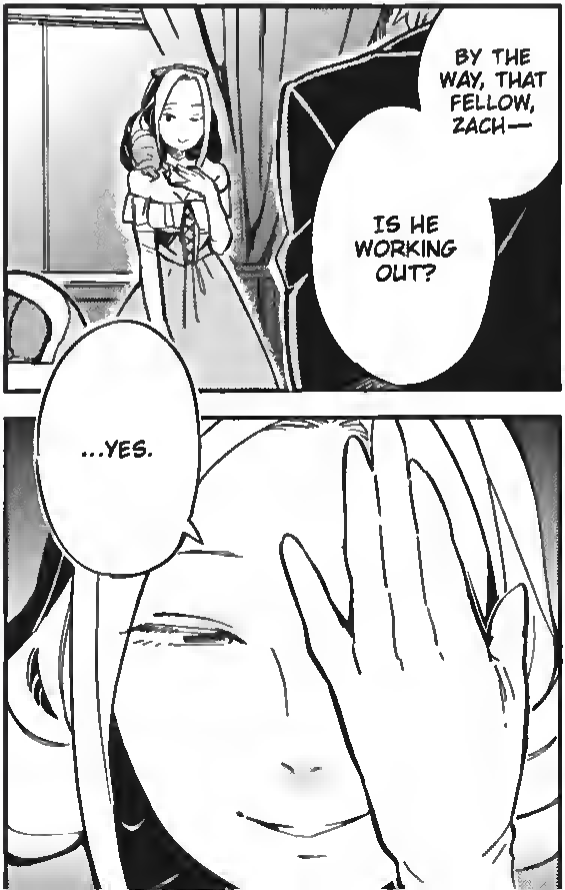
Episode:10
OVERLORD

EVERYONE, PLEASE EXCUSE THE DISTURBANCE...
...SIR, AS AN APOLOGY FOR THE COMMOTION ...
...PLEASE ALLOW ME TO PAY FOR EVERYONE'S MEAL.
ZAWA (MURMUR)
ZAWA
ZAWA
ZAWA
DOTA (THUMP)
DOTA
DOTA
BORI
...SEBAS, SIR...
WHAT IS IT, ZACH-SAN?
IT MAY BE BOLD OF ME AS A HIRED HAND TO SAY THIS...
...I THINK IT MIGHT BE BEST TO RECON-SIDER LEAVING AT THIS HOUR.

GIVEN THE YOUNG LADY'S DISPOSITION, WE HAVE NO CHOICE BUT TO DEPART.
PLEASE MAKE THE NECESSARY PREPARATIONS.
AYE-AYE..... UNDERSTOOD...
KYODO (SUSPICIOUS)
...DRIVING THE CARRIAGE AT NIGHT WOULD BE DIFFICULT, RIGHT...?
WELL, THERE'S THAT AND... ALSO, I..... UH...
...NEED TO GET READY 'N' WHATNOT...
YOU'RE LEAVING NOW?
TA (TMP)
TA
TCH!
THE YOUNG LADY ISN'T FOND OF KEEPING A LARGE ENTOURAGE...
...MY APOLOGIES FOR BEING UNABLE TO ACCEPT YOUR KIND OFFER.
N-NO NEED FOR ALL THAT!
SU (SHP)
SHALL I INTRODUCE YOU TO SOME TRUSTED GUARDS?
THE HIGHWAY AT NIGHT MIGHT BE DANGEROUS WITH THAT UNSAVORY CHARACTER ALONG.
TRADER BALDO LAUFFRAY

...FRANKLY, I'M EAGER TO DO YOUR MASTER A FAVOR.
HE MUST BE A SUCCESSFUL MERCHANT, RIGHT?
NEXT TIME YOU'RE IN TOWN, COME AND SEE ME.
MY DOOR'LL BE OPEN.
I THANK YOU FOR YOUR KIND ATTENTION.
THAT ALONE IS MORE THAN ENOUGH.
—PARDON ME.
PATAN (SHUT)
PLEASE EXCUSE MY EARLIER OUT-BURST...
...SEBAS-SAMA.


YOU WERE SIMPLY... PLAYING YOUR PART.
THERE IS NO NEED TO APOL-OGIZE...
...SOLUTION.
SLI (FWIP)


BY THE WAY, THAT FELLOW, ZACH—
IS HE WORKING OUT?
...YES.

SHALLTEAR-SAMA IS PROBABLY SICK TO DEATH OF WAITING IN THE CARRIAGE.
I'LL GO TELL HER WHAT TIME WE'RE LEAVING.

—HE'S WORKING OUT QUITE NICELY.
(THP)
...IT'S BEEN A ROTTEN LIFE.
MOVE! YOU'RE IN MY WAY!
I'M...
YOU GUYS CAN ALL DROP DEAD.
...FINALLY MOVING UP IN LIFE .....!
KON
KON
KONOKO
SU
OH, YOU... IN YA GET.

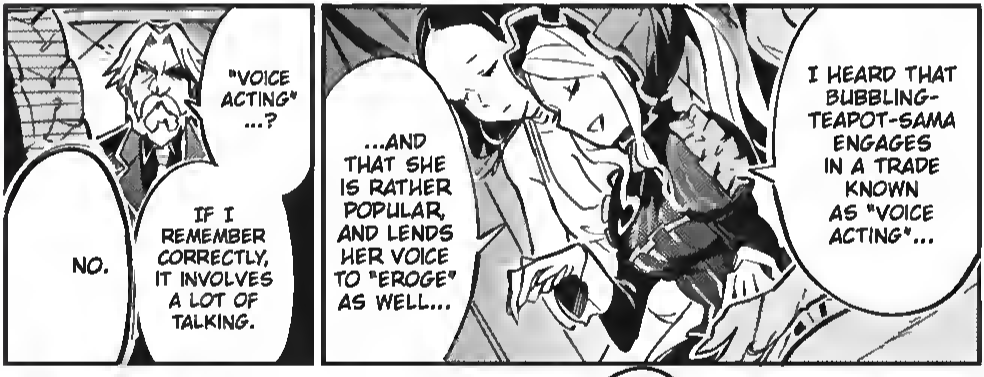
HEY, ZACH.
WHAT'S WRONG?
MUSHA (CHOMP)
THE SITUATION HAS CHANGED...
...IT SEEMS LIKE OUR PREY IS ON THE MOVE.
TCH!
NOW!?
I GUESS THERE'S NOTHING WE CAN DO ABOUT IT. I'LL CONTACT THE BOSS.

—CAN I... HAVE SOME FUN WITH THE LADY?
SURE, BUT I'M FIRST!
AND SHE'S AN IMPORTANT HOSTAGE, SO YOU CAN'T GO TOO HARD.
GUNYAA (STRETCH)
—OH, SEBAS-SAMA.
...WHEN THAT MAN IS NO LONGER USEFUL, IS IT ALL RIGHT IF I DISPOSE OF HIM?
IF WE CAN GET SHALLTEAR-SAMA'S PERMIS-SION...

UNDER-STOOD.
NIKO (SMILE)
THEN, PLEASE ASK SHALLTEAR-SAMA FOR ME.
GOTO (CLOP)
GOTO
GOTO
SHALLTEAR-SAMA.
SHA (SHH)

THERE'S SOMETHING I'VE BEEN WANTING TO ASK YOU—
HM? ME? WHAT IS IT?
YOU DON'T SEEM TO GET ALONG VERY WELL WITH AURA-SAMA...
IS THERE A SPECIFIC REASON FOR THAT?
...I DO NOT TRULY THINK SHE IS SO TERRIBLE.

IT'S JUST THAT MY CREATOR, PERORONCINO-SAMA...
...DECIDED THAT WE DON'T GET ALONG. SO I JUST TEASE HER ARBITRARILY.
ACTUALLY...
...PERORONCINO-SAMA AND AURA'S CREATOR, BUBBLING-TEAPOT-SAMA, ARE SIBLINGS.
SO, IN A WAY, WE'RE SISTERS.
SIBLINGS— I HAD NO IDEA!


I HEARD THAT BUBBLING-TEAPOT-SAMA ENGAGES IN A TRADE KNOWN AS "VOICE ACTING"...
...AND THAT SHE IS RATHER POPULAR, AND LENDS HER VOICE TO "EROGE" AS WELL...
"VOICE ACTING" ...?
IF I REMEMBER CORRECTLY, IT INVOLVES A LOT OF TALKING.
NO.

WHAT I HEARD FROM BUBBLING-TEAPOT-SAMA...
...IS THAT IT INVOLVES USING ONE'S VOICE TO GIVE SOMETHING A SOUL.
IN OTHER WORDS...
...HER JOB IS TO CREATE LIFE!

...WE'RE TRAVELING TOGETHER AND ALL...
...SO YOU NEEDN'T BE SO STIFF.
NEVER YOU MIND.
MORE IMPORTANTLY, SEBAS...
OH! IS THAT SO?
WHAT A MISUNDER-STANDING ON MY PART...
...BY THE WAY...
I'LL TAKE THE LIBERTY OF DROPPING "-SAMA" HERE, THEN.
UNDERSTOOD, SHALLTEAR.
REALLY, THERE'S NO GAP BETWEEN US.
THE ONLY REASON A HIERARCHY EXISTS IS BECAUSE OF THE JOBS WE WERE GIVEN BY THE SUPREME BEINGS.
...NO, I DON'T BELIEVE SO.
COULD IT BE SOMEONE AINZ-SAMA CREATED?
...THEY WERE STOPPED ON THE EIGHTH LEVEL, CORRECT?
WHEN THAT LARGE PARTY OF FOOLS WHO OPPOSED THE SUPREME BEINGS ATTACKED ...
I KNOW VICTIM IS, BUT SURELY THERE ARE OTHERS?
...WHO'S ON THE EIGHTH LEVEL OF NAZARICK?

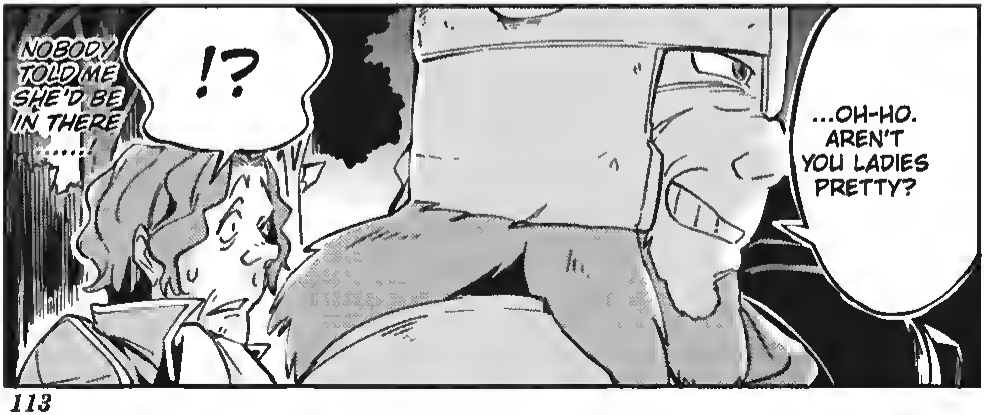
I HAVEN'T HEARD MUCH, BUT SUPPOSEDLY ...
...THE NAME OF THE ONE AINZ-SAMA CREATED IS "PANDORA'S ACTOR"...
I'VE NEVER MET HIM MYSELF, SINCE ONE REQUIRES A RING TO VISIT THE TREASURY.
...AND HE GUARDS THE TREASURY.
I DON'T THINK I'VE HEARD OF HIM.
SO THE EIGHTH LEVEL REMAINS A MYSTERY...
SHALL WE SNEAK A PEEK?
KUSU (GIGGLE)
クスクス...
KUSU
.....
...YOU WOULD DISOBEY AINZ-SAMA?
NO, NO, JUST A JOKE!
PLEASE DON'T GIVE ME THAT FRIGHTFUL GLARE.
—SO...
...DID OUR PREY TAKE THE BAIT?

YES, PERFECTLY.
I'D LIKE TO RESEARCH THE SKILLS THAT EXIST IN THIS WORLD.
CAPTURE HUMANS WHO CAN USE MARTIAL ARTS OR MAGIC.
.....BUT...
...AIM FOR PEOPLE WHOSE DISAPPEARANCE WON'T BE AN ISSUE, LIKE CRIMINALS.
.....
THERE'S ONE OTHER MATTER I'D LIKE TO DISCUSS WITH YOU...
WOULD YOU ALLOW SOLUTION TO HAVE THE COACHMAN?
...YOUR UNDERLING? VERY WELL.
IT DOESN'T SEEM LIKE HIS BLOOD WOULD TASTE VERY GOOD ANYWAY.
PEKO (CROWN)
WE'RE GRATEFUL FOR YOUR GENEROUS CONSIDERATION, SHALLTEAR-SAMA.
MOVING ON— HOW DO YOU INTEND TO CAPTURE THEM, SHALLTEAR?

"PARALYSIS" OR "HOLD PERSON"?
AINZ-SAMA SAID HE DIDN'T MIND IF I DRANK THEIR BLOOD AND MADE THEM SLAVES...
...AS LONG AS I CAUGHT THEM.
KUSU (GIGGLE)
INVESTIGATING EACH ONE SEEMS LIKE A BOTHER, SO I'LL JUST DRINK THEM ALL UP.
I SEE...
DEMIURGE-SAMA WOULD HAVE BEEN BEST FOR THIS MISSION.
WITH HIS INCANTATION OF INFLUENCE SKILL...
...HE CAN MANIPULATE OPPONENTS LIKE AURA-SAMA CAN WITH HER BREATH...
...HUH!?
...SEBAS
PIRI (TENSE)
YOU WANNA TRY SAYING THAT AGAIN?
...OR WOULD YOU, A DRAGON-MAN...
...RATHER FACE ME IN YOUR CURRENT FORM...

...AND FIGHT TO THE DEATH?
...I MISSPOKE. PLEASE FORGIVE ME.
I WILL DO A SPLENDID JOB CARRYING OUT THE DUTIES AINZ-SAMA BESTOWED UPON ME...
...AND HE WILL PRAISE ME, SAYING, "NICE JOB. YOU'RE MY MOST PRECIOUS SLAVE."
...I'LL KEEP MY BLOOD FRENZY UNDER CONTROL.
I JUST WORRY...
...THAT PERHAPS YOUR...
..."BLOOD FRENZY" MIGHT ACTIVATE...
GATAN (KATHUNK)
PLEASE FORGIVE MY THOUGHT-LESSNESS.

EVERY-
BODY
OUT,
NOW!
HEH
HEH
HEH.


NOBODY TOLD ME SHE'D BE IN THERE.....!
!?
...OH-HO. AREN'T YOU LADIES PRETTY?

GERA (GUFFAW)
GERA
HMM? NEGOTIATING?
I'D LIKE TO DO SOME NEGOTIATING. IS IT YOU?
AND MAY I ASK WHO IS IN CHARGE HERE?
THANK YOU ALL FOR GATHERING HERE FOR ME.

KUKU (GIGGLE)
.....FORGIVE ME. THAT WAS JUST A MISCHIEVOUS JOKE TO GATHER SOME INTELLIGENCE FROM YOU.
DO FORGIVE ME.
HUH? BUT HEY, YOU HAVE SOME PRETTY NICE EQUIPMENT THERE, FOR A KID...

GUN (SWIP)
PEASE DON'T TOUCH ME WITH YOUR FILTHY HANDS.
BI (ZWIP)
GOPU
GOPU (GLURP)
EEGH...!
GOTO (GLUNK)

A CASTER.....!

YOU JUST CALL ANYTHING YOU DON'T UNDERSTAND MAGIC.....
IT APPEARS THAT NONE OF YOU ARE THE TYPE OF PEOPLE I'M LOOKING FOR...
SUCH A BORE.
YOU TWO CAN TAKE IT FROM HERE...
URK... AGH...

ZACH-SAN...COME THIS WAY.
WHY IS THIS HAPPENING...?
CHATTER
CHATTER
THIS IS ALL YOUR FAULT...!
.....WHO ARE THOSE PEOPLE!?
TELL ME!
WH-WHAT ARE YOU DOING?
I THOUGHT WE COULD HAVE SOME FUN AT THE END—
SURU (SLIP)

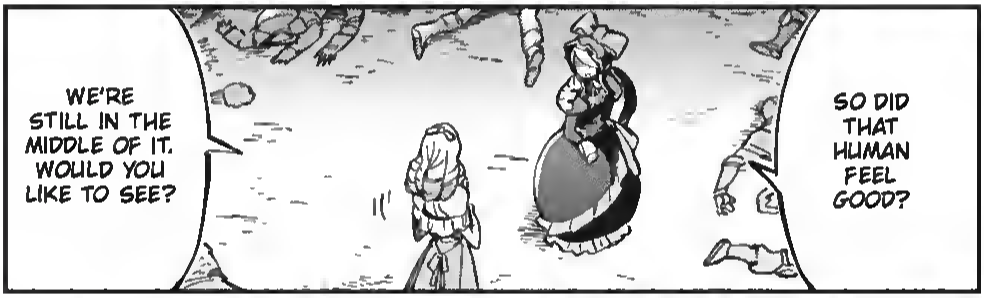
JUST PLEASE DON'T BE TOO ROUGH.
I'D LIKE IT IF..... YOU COULD BE GENTLE.

!?!
WH-WHAT IS THIS!?
YOU MEAN YOU'RE ONE OF THEM TOO...!?
DO YOU UNDER-STAND NOW?
ZUBU (GURP)
ZUBU
WE DON'T HAVE MUCH TIME, SO...
ZUBU
N... NO...!
...I'M GOING TO SWALLOW YOU UP NOW, OKAY?
ZUBU
STOP, STOP, STOP!
—IT'S BEEN A ROTTEN LIFE.

I'VE ALWAYS HAD EVERY-THING TAKEN FROM ME.
MONEY, WORK...
...MY ONLY KID SISTER...
AGH...
I'D DECIDED I WOULD FINALLY BE THE ONE TO DO THE TAKING.....
ZUBU
ZUBU
LILIA.....

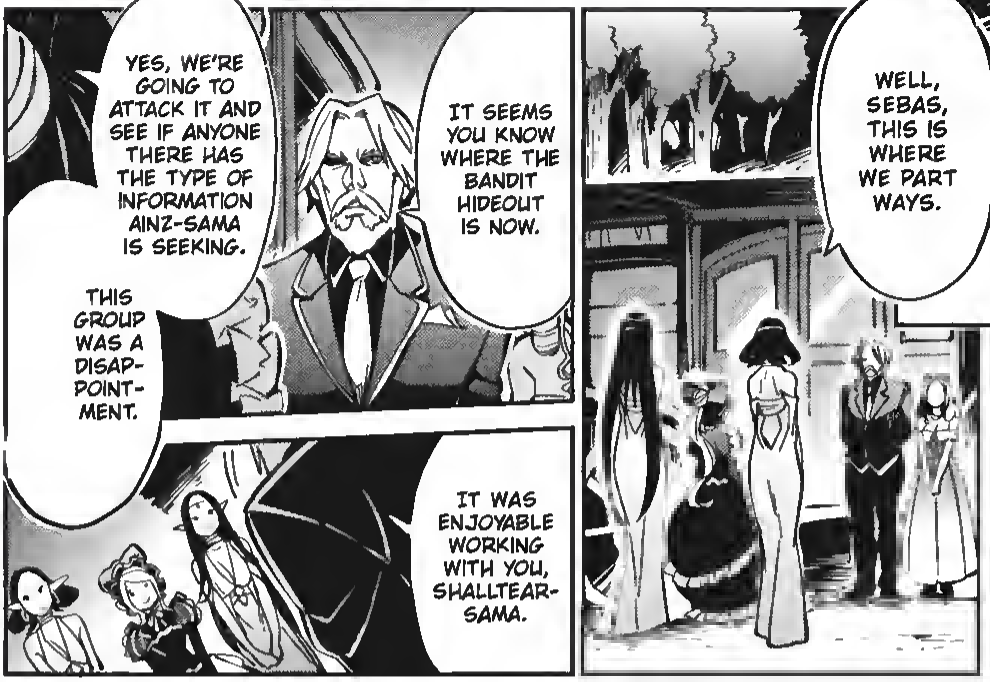
...NICE WORK.
NOW THEN, AS PROMISED...
...WE WON'T KILL YOU.
DRINK UP!

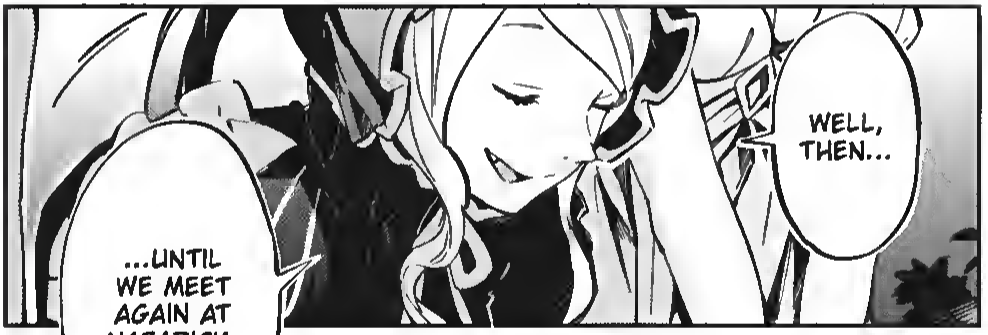
GUGURURU (BLURP)
グギュールル…
…YOU'LL BE GIVEN NEW LIFE AS A LESSER VAMPIRE, SO I WASN'T LYING.
WELL, NOW.
DID YOU GET WHAT YOU WANTED ALREADY?
YES, I'M QUITE SATISFIED.


SO DID THAT HUMAN FEEL GOOD?
WE'RE STILL IN THE MIDDLE OF IT. WOULD YOU LIKE TO SEE?

WOW, SLIMES ARE FASCI-NATING …
WOULD YOU CARE TO HAVE A BIT OF FUN TOGETHER SOME-TIME?
SOLUTION.
WE'RE ALL READY TO GO.

THERE'S NO SIGN FROM THE OUTSIDE THAT YOU JUST ATE A BODY WHOLE.
THAT'S BECAUSE I'M EMPTY INSIDE. I COULD EVEN WALK AROUND WITH YOU IN ME, SHALLTEAR-SAMA.


IT SEEMS YOU KNOW WHERE THE BANDIT HIDEOUT IS NOW.
YES, WE'RE GOING TO ATTACK IT AND SEE IF ANYONE THERE HAS THE TYPE OF INFORMATION AINZ-SAMA IS SEEKING.
THIS GROUP WAS A DISAP-POINT-MENT.
IT WAS ENJOYABLE WORKING WITH YOU, SHALLTEAR-SAMA.
WELL, SEBAS, THIS IS WHERE WE PART WAYS.


WELL, THEN...
...UNTIL WE MEET AGAIN AT NAZARICK.

LESSER VAMPIRE
IS IT JUST THE ONE ENTRANCE?
...THEN THERE'S NO REASON FOR US TO STAY HIDDEN.
I'M JUST NOT VERY GOOD AT THIS STEALTH BUSINESS.
SU (FWIP)
YOU'RE GOING TO DO THE VERY IMPORTANT JOB OF LEADING THE CHARGE!
GASHI (GRAB)
—NOW...

...GO!
!?
DOPA (SPLACK)
BUN (ZOOM)
Strike!
PACHI
PACHI (CLAP)
GU (PUMP)
SPLENDID, SHALLTEAR-SAMA!
W—
WE'RE UNDER ATTACK! WE'RE UND—
PAN (POW)
NEXT IS... Strike two!
...THAT'S WHAT YOU SAY, RIGHT?
NOW THEN... LET'S GO.

TA (TAP)
...YOU WATCH FOR ANYONE RUNNING AWAY.
AND YOU—GO IN AHEAD OF ME.
LET ME KNOW IF THERE ARE ANY TOUGH GUYS.
ARE YOU SERI-OUS ...?
ZUBO (FWOOP)
.....I'M GONNA KICK YOUR ASS! GET THE HELL OUT OF THERE!
MY APOLO-GI—
DON'T...
...YOU DARE DISAP-POINT ME!
DOTA (THUMP)
DOTA
DOTA

WE'RE UNDER ATTACK, BRAIN-SAN!
THERE ARE TWO ENEMIES ...
...BOTH WOMEN!
TWO WOMEN?
THE BLUE ROSES? ...NAH, CAN'T BE.
YOU DON'T HAVE TO COME ALONG.
HANG BACK AND FORTIFY THE REAR OR SOME-THING.

Vampires

The word *vampire* actually covers a variety of races, including vampires, original vampires, and true vampires. Broadly speaking, vampires have far more muscular strength than humans, as well as resistance to weapons. Even if they get injured, they have healing abilities that fix them up right away. Probably their most distinctive feature is their ability to create vampires weaker than themselves by sucking their victim's blood.

A normal vampire can only make far less intelligent lesser vampires, but as a true vampire, Shalltear can create vampires that have more or less the same mental faculties as humans. (Of course, she can also create lesser vampires if she likes.)

Another characteristic of vampires is a skill they have called Bewitching Eyes. It's a type of mind control that charms an opponent who looks into their eyes. It works on members of the same sex, too, not just the opposite.

Shalltear has many other skills since she's a true vampire. With her Summon Kin skill she can call upon related monsters like vampire wolves. She can also use Mist Form to turn herself into mist and nullify all enemy attacks.

Blood Frenzy

Shalltear has outstanding combat ability, but one of the classes she used to get there has something called Blood Frenzy. If she gets too much of her victims' blood on her, she becomes unable to hold back her urge to slaughter. Without those mental brakes, she indiscriminately massacres any prey she sees.

While Blood Frenzy is activated, her attack power soars. However, since her mind is out of her control, she'll end up ignoring her mission and going on a rampage, so the cons far outweigh the pros. In game, it wasn't such a huge deal, but in reality, it's a penalty that causes a lot of trouble.

To prevent activating it, she needs to fight while avoiding getting hit with blood and/or sucking it up with a weapon or something. Supposedly it's not impossible for the strong-willed to hold it back, but...

In this way, *Yggdrasil* gave particularly strong classes weak points and penalties to make the game more balanced.

OVERLORD 3

Art: Hugin Miyama
Original Story: Kugane Maruyama
Character Design: so-bin
Scenario: Satoshi Oshio

Translation: Emily Balistrieri • Lettering: Brndn Blakeslee

This book is a work of fiction. Names, characters, places, and incidents are the product of the author's imagination or are used fictitiously. Any resemblance to actual events, locales, or persons, living or dead, is coincidental.

OVERLORD Volume 3
© Hugin MIYAMA 2015
© Satoshi OSHIO 2015
© 2012 Kugane Maruyama
First published in Japan in 2015 by KADOKAWA CORPORATION, Tokyo
English Translation rights arranged with KADOKAWA CORPORATION, Tokyo
through Tuttle Mori Agency, Inc.

English translation © 2016 by Yen Press, LLC

Yen Press, LLC supports the right to free expression and the value of copyright. The purpose of copyright is to encourage writers and artists to produce the creative works that enrich our culture.

The scanning, uploading, and distribution of this book without permission is a theft of the author's intellectual property. If you would like permission to use material from the book (other than for review purposes), please contact the publisher. Thank you for your support of the author's rights.

Yen Press
1290 Avenue of the Americas
New York, NY 10104

Visit us at yenpress.com
facebook.com/yenpress
twitter.com/yenpress
yenpress.tumblr.com
instagram.com/yenpress

First Yen Press Edition: December 2016

Yen Press is an imprint of Yen Press, LLC.
The Yen Press name and logo are trademarks of Yen Press, LLC.

The publisher is not responsible for websites (or their content) that are not owned by the publisher.

Library of Congress Control Number: 2016932688

ISBNs: 978-0-316-43425-6 (paperback)
978-0-316-55321-6 (ebook)

10 9 8 7 6 5 4 3 2 1

BVG

Printed in the United States of America

Turn to the back
of the book for an
Artist Chat between
Naoyuki Itou &
Satoshi Oshio, as well
as special background
material written by
Satoshi Oshio!

5 Leisure

Their gripes about their jobs in reality gathered steam: how their subordinates had no communication skills, how the spec documents were liable to change from one day to the next, how their bosses would grill them if they didn't meet their quotas, how they could barely ever go home because there was too much work, their abnormal weight gain caused by the crazy hours they kept, the increasing number of pills they took.

(From the novel *Overlord*, Vol. 1, page 12)

In the world of 2138, regulated by the huge conglomerates, what did people look forward to?

Since the environment had been destroyed, it had gotten difficult to acquire fresh meat or vegetables, so the poor ate mostly supplements and processed food designed with only nutrition delivery in mind. As ingredients were exhausted, the dining industry declined, and a gourmet meal was something only residents of the arcologies could enjoy.

Due to the atmospheric pollution, playing sports outside was also a dream that would never come true. Renting an indoor playing field was very expensive, and thus out of reach for the poor.

Since the mountains and oceans were also polluted, tourism as a leisure activity had gone extinct.

The only leisure activities the poor could enjoy were things they could do at home: board games like shogi and Go, streaming movies, and DMMO-RPGs.

By immersing themselves in a DMMO-RPG, players could gaze at beautiful natural vistas

without stepping out of their rooms, and they could meet a lot of people, even if only through a screen. They could take out their work frustrations on monsters and build the kind of house in the game they could never have in real life. Maybe they would even find love.

The reason DMMO-RPGs became so popular in the twenty-second century was due partially to how interesting the games were, but another reason was probably that so many people wanted to escape their hopeless reality.

To players, the DMMO-RPG was not an "alternate" reality—it had already replaced the real world.

However, these games, which players turned to for support, were developed by affiliates of the huge conglomerates. Were DMMO-RPGs just another part of their plot...?

in the open, but society as a whole wasn't actually thrown into chaos. Most people quietly commuted to an office and put in their hours. Employees were treated cruelly, but they never complained, and almost no one rebelled against their administration.

The reason they didn't was that anyone who revolted against their company would have been unable to survive in that world.

In the past, if one were forced to leave their company, they might have been able to be self-sufficient and get their own food, but in 2138, that was a dream within a dream. Even if seeds were sown in the polluted earth, they wouldn't sprout, so anyone who couldn't live in a city would starve to death unless they stole food from someone. For people who weren't ready to take that step away from humanity, the only option was to follow company orders and keep working.

Very rarely, there were terror attacks on the wealthy (those who belonged to the huge conglomerates), but they almost never actually affected their target because the upper crust of society lived their lives cut off from the outside world.

Only the rich could attack the rich, but even when the wealthy clashed, it was the poor who lost their lives. They were the ones who had to take orders and actually go to war.

To the wealthy, terrorism, war, and looting were fantastical things that happened in some far-off land.

That's the way the world was, so if there were passionate police officers, they would have been upset by the gap between their ideals and reality and might have tried to go looking for justice somewhere.

4 Education

Questing was fun, too. And playing with friends was even more fun. To Momonga, with his parents already gone and no friends in the real world, Ainz Ooal Gown represented the awesome times he'd spent with his friends.

(From the novel *Overlord*, Vol. 1, page 30)

After the huge conglomerates took over the country, under the pretext of "getting public expenditure under control," but with the true aim of robbing the poor of their ability to think, the compulsory education system was dismantled. In the world of 2138, tuition was required to attend even elementary school.

Parents who wanted their children to be able to get a halfway decent job still sent them to school, but it wasn't easy for the poor to scrape together tuition. There were many who bent over backward and ruined their health working to pay for it. Really, elementary education shouldn't have cost that much, but prices soared because the wealthy wanted to rob the poor of educational opportunities.

To the wealthy of 2138, the poor (anyone who wasn't rich) were no more than worker bees who existed to make them richer. What was demanded of worker bees was to loyally follow their superiors' orders, not to think for themselves. People who thought for themselves were considered outsiders who disrupted teamwork, harmful elements who threatened public safety. To the wealthy who wanted the poor to stay stupid, the fewer schools, the better.

People who graduated elementary school had a minimum level of knowledge, which they used—as a gear in the system—to get a job. That was the definition of success if one was poor.

Of course, the pollurion exrended ro rhe water as well, and all the rivers turned horrible colors and ran murky. The pollurion was so bad rhar warer purificarion systems ceased ro funcrion, so even rap warer had ro be passed through a filrer before it could be drunk.

The practice of rradirional farming, which depended on rainwater and sunlighr, declined, and all vegerables and grains were culrivared in domes. The price of food inevirably soared, and raw fruirs and vegetables became luxury goods that ordinaty people couldn't get their hands on.

2 Politics

> *"My health? It's pretty much in tatters. Not doctor-visit level, but pretty close. Ugh. I really wanna just run away from it all. But I gotta eat, so I'm working my ass off and getting whipped like a slave."*
>
> (From rhe novel *Overlord*, Vol. 1, page 12)

In rhe world of 2138, Japan, in pracrice, was run not by rhe governmenr bur by corporations. Huge conglomerates had even alrered rhe laws ro be ro companies' advantages, and rhe reality was rhar rhey conrrolled rhe people.

Ar rhe end of rhe twenty-firsr century, though rhe old srructure of society was showing signs of strain, it was still intact somehow. But at the beginning of the twenty-second century, with rhe collapse of rhe primary-sector industries due ro advanced environmenral destruction and rhe drying up of crops, rhere were food riors in all corners of rhe country. The riors eventually turned into a coup d'état, and when the politicians were targeted by the people's discontent,

they were rried by the mob.

Into rhe power vacuum left by the halr of governmenr functions, due to rhe coup d'érar, came the huge conglomerates, which seized rhe legislative, executive, and judicial powers. They succeeded in raking over rhe country.

Bur the ones who caused the environmenral desrruction in the firsr place were rhe huge conglomerares. If they had prorecred rhe environmenr, there wouldn't have been food shortages or riots. Looking at ir that way, it seemed like the world had been being manipulated by the conglomerates for a long rime.

Meanwhile, those in rhe conglomerares had raken refuge in "complere environmenr ciries" called *arcologies*. Employees and affiliates exulred in how differenr they were from the ourside world.

So arcologies ended up becoming srares wirh cities builr around rhem. Ar certain rimes for various reasons, arcologies went to war with one another.

3 Safety

> *He went to the office, worked, came home, and slept. Up until now, he'd log onto* Yggdrasil *and keep things ready in case any of his guildmates wanted to come back, but he didn't even have that anymore. Was there any point in going back to such a world?*
>
> (From the novel *Overlord*, Vol. 1, page 80)

In the world of 2138, the government had basically ceased functioning, and police remained only in name. Narurally, public safety worsened, and gangs of rhieves and hackers operared

The World of 2138

Written by Satoshi Oshio
Supervised by Kugane Maruyama

The world of the year 2138 where the creator of Ainz, Satoru Suzuki, lived was not discussed in detail in the *Overlord* story. Here, its secrets will be revealed! This has pretty much nothing to do with the main plot, but we hope you enjoy it as background info.

1 Environment

> *"It's just stun— No, a clichéd word like* stunning *doesn't even begin to capture it. I wonder what Blue Planet would say if he could see this..."* If he could see this world that doesn't seem to have any air, water, or soil pollution...
>
> *Momonga remembered his old friend, the one who had smiled self-consciously when he got called a romanticist at an off-line gathering of guildmates, who was so kind—a man who loved the night sky.*
>
> (From the novel *Overlord*, Vol. 1, page 120)

The ceiling of the sixth level of the Great Tomb of Nazarick, where the Colosseum is located, is a beautiful sky that changes according to the time of day, but it was made by Blue Planet, one of the Forty-One Supreme Beings. Apparently, he began playing *Yggdrasil* to re-create gorgeous natural scenery that had been lost in the real world.

In the world of 2138, the destruction of the environment had continued at ever-increasing speed to the point where the surface of the Earth was hopelessly polluted; gorgeous nature existed only in video games. The sky was always hidden behind black smog, the sun making only brief appearances. Thick, toxic fog frequently covered the cities, so almost no one went out without a gas mask. Since the plants that would have converted carbon dioxide to oxygen and absorbed nitrogen oxide had all withered due to a dearth of sun, the atmospheric pollution only worsened. As the number of plants decreased, the populations of birds and insects that ate their leaves and fruit dropped as well.

OVERLORD
Special

Background Material

The World of 2138

Written by Satoshi Oshio
Supervised by Kugane Maruyama

all I could do," but we got a more positive reaction than I imagined we would, so I felt lucky.

Oshio: Thanks to you, the books and manga are selling more copies, too.

Itou: Matuyama's novel is really interesting in the first place, you know? If you take that appeal and give it proper form, the anime will be interesting, too—or at least, it should be possible to make it interesting as well. We did our best to accomplisb that, but it was pretty hard. [laughs] There wete people who were like "Why wasn't this scene in it?" etc.

Oshio: We get that with the manga, too. It's hard to choose what to keep and what to cut. I was pretty jealous of the anime. You can get so much more in there.

Itou: When I saw the manga, I noticed how the use of time, or panels, is different—the difference between the two media.

Oshio: I think the manga *Overlord* adaptation started earliest out of the other media types, after the novels. So I thought, *First we have to grab the readers!* So we moved through the early part of the story at a pretty quick clip. Also, *Comp Ace* told us that lots of series that got off to a fast start do well. Then, when I saw the anime...

Itou: Yeah, we were pretty leisurely. [laughs] Well, we both had our strategies.

Oshio: If I had known fans would be okay with that, I would have taken my time more. Actually, I've slowed the pace down now.

Itou: I get that feeling reading it. [laughs]

Oshio: If I'm allowed to do it slower, that's better for everybody.

Itou: How long will the manga run?

Osbio: I want to do it as long as I can.

Itou: There's a lot of stuff I'd like to see. [laughs]

Oshio: Thank you for such a worthwhile discussion today. I'm happy to hear that you're reading the manga.

Itou: But, man, when you're following both you keep thinking, *Who did it first?* or *Ah, they got there first!* and all kinds of stuff like that. [laughs]

Oshio: When I saw that you used the line from the first chaprer of the manga in the second trailer, about being an "overlord, ruler of death," I was like "Yup!" [laughs]

Itou: The lines from the manga that were pulled from the book are similar to the lines in the anime, so I thought, *Yeah, this guy gets it.*

Oshio: When I saw in the recording that you guys were directing Lizzy Baleare to not be pitiful but more proud, I thought I'd go that direction in the manga, too. Working on the manga at the same time as the anime was being made was really motivating and educational.

Itou: I feel the same way. We were doing our best, too.

so-bin's direction and consulted with Yoshimatsu along the way.

Oshio: So you're thinking in terms of how it will move not in terms of the still image.

Itou: Yeah. so-bin's clothing and haitstyles are really elaborate and seem like they would move more like effects, so to animate them would have been a resource issue, as well...but they're really cool. I really wanted to re-create them, but even just doing the motion is hard, so that plus effects—I was wotried we might not be able to control it all. We also had to be consistent with the OP. We actually handed the original books over to the animators to draw the OP before the character designs were done, and what they came up with was teally good, so we used it as is. So the final product is the result of trying to stay consistent with that and fit everything into the time for each episode.

Oshio: I think you ended up with some very memorable scenes because the designs settled in such an ideal way. There were any number of different ways you could have gone, so was the reason you chose the designs you did in order to push the charm of the illustrations from the book?

Itou: so-bin's illusttations toward the beginning of the novel are really rich, like oil paintings. Lately, the cute girls have gotten a bit more moe, and the cool guys are full of heart. It seems like he can draw anything. So yeah, I felr like we could have gone in any direction. Then, when I asked Yoshimatsu to do the character design, I was thinking we'd have to hew closer to his personality, too. And he does a lot of work, so it was also important to me to not stress him out. We felt out the designs

with those things in mind and settled after shifting Ainz and the floor guardians to be more "characteт/mascot"-like. The one I was most concerned about was Gazef, I think? I supervised to make sure he had that "adult male human" thing going, and the result was this super-gallant man but also fell under the umbrella of cool anime character. so-bin also came up with a bunch of ideas for us as well; but I thought that by going with character designs that had more immediate visual impact, we could make an anime where the cast would become popular. It's funny that the series is so character driven, but then the protagonist has no facial expressions. [laughs]

Oshio: None of the characters fall into the background.

Itou: Yeah, we got them all to feel very everyday. so-bin's book covers are so intense, so when you look at them for a long time, you can enjoy that feeling of "Wow, so there's art like this, too." But for anime, it's about what you can show in however many ftames and seconds, so getting to that minimal image from there is important.

The Anime and Manga Under Way in Parallel—the Artists' True Feelings

Oshio: What did you think about the viewer reactions? Were there some surprising ones?

Itou: It was clear from the beginning which things we weren't able to put as much effort into, so to get comments and criticism about that kind of stuff, it's like, what can you do? But I'm pretty confident that it's still fun to watch. I had some regrets about the first two episodes, like "I really wanted to make them better, but this was

those issues.

Oshio: So that's a job where you're looking at all the details and assigning personnel, right? You have to think as both a director and a producer.

Itou: Yeah. Rather than failing after trying too hard to go big when you're saying, "We have no people," it's better for the overall quality to keep the production tighter. So I do some of that type of calculation.

The Secret of Mecha-tastic Designs Revealed!

Oshio: There's something I've been wondering about. It's interesting how even though it's a mainly fantasy world, the angels and Shalltear's armor, her Pipette Lance, etc., seem kinda like mecha.

Itou: The simplest answer is that we had Izmojuki do some production design for us. He's most famous for *Steel Battalion*, which I think was on Xbox. He did the mecha designs for that. We'd had him help out before on the Madhouse-produced series *The Irregular at Magic High School*, so through that connection, producer Hashimoto made the offer. I thought, *Well, the original illustrations are sorta mecha-like, so why not have them be mecha-like?* For the Pipette Lance, the original illustration had a pretty tricky design, so there was one meeting where we were wondering if it would be okay to make it more like a pipette. We had a few designs done, including one that had, like, bellows, but we went with the one we did to make it easier to animate. He also made some special effects for it, and anime feels more dramatic when some

shots have special effects, so...! The armot was Yoshimatsu's realm. He did designs very close to the original illustrations. I mean, the original art was practically a mobile suit. [laughs]

Oshio: That's true. [laughs]

Itou: And the illustrations for the angels in the book were already so mechanical looking it was like "This is an angel?" so we were faithful to that. But I think it also ended up that way due to Izmojuki's personality. Our stance was to go with whatever he came up with unless we really couldn't.

Oshio: So you followed the original, while bringing out each staff member's specialties and characteristics. It came together brilliantly.

Itou: Yeah, we were really lucky.

Deciding the Character Designs

Oshio: Finally, let me ask about the direction you took with character design. Under the term "fantasy," there are lots of different styles, but I think this ended up being a series with a strong sense of the world the characters are in. For example, it struck me how when Shalltear's "Blood Frenzy" activates, her design was kind of like a *yokai*.

Itou: Thank you. We had so-bin do a bunch of concept art for us, and of it was so awesome I felt it would have been hard to animate them. But I stayed close to

Itou: Yeah. Although to be blunt, it may have been mainly a budget allocation decision. [laughs] We knew from the planning stages that we'd have that scene, so then you push to get a staff member who can do it. Then you have to think about how to arrange the team so they will enjoy doing it. And then, of course, CG takes a lot of time, so you can't use it the same amount in every episode.

Oshio: How long does the CG take to produce?

Itou: The skeletal dragon we started in February or March. And it was just barely ready in time for the broadcast.

Oshio: So about five months?

Itou: Apparently the actual modeling took quite a bit of time. And then motion control, etc. There's this kind of interesting story where they showed it to me a few times before it was done. And I thought, *Isn't this good enough?* but the guy doing the CG [Shohei] Yabuta wasn't satisfied. Which is fine, except that at the time we had another pending issue, which was that we needed this monster called a necroswarm giant, which is this huge clod of bones. He's only in a couple shots, but...

Oshio: Oh, the graveyard giant thing.

Itou: I think you can tell if you look closely, but there are not that many things we modeled with CG. The skeletal dragon is pretty conspicuous, so it was no problem to allocate some budget there, but the necroswarm giant doesn't even show up that much, so we decided not to do 3-D CG. So just as I was wondering what we should

do, Yabuta showed me the dragon partway done, like "This is what it's looking like." And I said, "Sorry, but I want to make this a texture and stick it on something, so get me the data!" and that's exactly what we did. [laughs]

Oshio: So it's like a production ad-lib?

Itou: Yeah. If it had been further along, I wouldn't have been able to do that, so I'm glad I saw it when I did.

Oshio: What are the hard parts about fusing CG and anime?

Itou: The hardest thing is, when you're making CG to go with anime or anime to go with CG, and the part you're supposed to be making it to fit with isn't done yet, so you can't get started. While you're waiting around, you always end up losing time, so to avoid that issue, to be frank, it's most effective to just not make those kinds of shots. So at the storyboard stage, we decided that more shots would be just CG or just anime and kept the fusion ones to a minimum. If you look closely, they may very well be all one or the other. [laughs]

Oshio: It seems like you take a lot of care with the schedule. Is that a critical part of contemporary anime production?

Itou: I wonder! There must be many ways to make anime. "This guy is on the staff, so I want to make good use of him!" or "We don't have someone who can do this well, so trying to do it anyway will just cause issues" are the kinds of conversations I had to have when I was a line producer. So maybe it's because I have the XP to deal with

Oshio: The viewers can have fun reading into it and making discoveries, like "Oh, this is connected to that!"

Itou: And people who've read the book might get it. In one of the later books Ninya's sister appears, right? In the afterword, he said that he foreshadowed it, but even after rereading, I couldn't figure out where! [laughs] I was thinking that adding something in might be like an alibi, so we tried putting in a moment that reveals Ninya was a girl.

Oshio: I get the impression that you are very skilled at ttanslating words into pictures.

Itou: Thank you. That said, I think I still have a lot to learn.

Oshio: By the way, do you do all of that and the storyboards on your own? Or do a bunch of staff get togethet in a meeting to do it?

Itou: Of course, I have some other people draw some, too. In those cases I explain it in words to them first, but sometimes the finished product is something I never would have thought of. Sometimes I use it as is, or if I think it's lacking a little something, I'll take it and redraw it. There are lots of different ways to get it done.

Oshio: That look on Albedo's face when Ainz says "Give Yuri the Ring of Ains Ooal Gown I gave you" was...

Itou: It was great, right?! For that, we used the storyboard that the director of the episode, [Ryouichi] Kuraya made as is. I don't think I did much at all on episode eleven. [laughs] The place where they have the adventurer meeting appeared in

episode five as well, so I adjusted the height of the table and fixed the characters' seating arrangement, but that was it. So all that funny stuff with Pandora's Actor is also just the way he did it.

Oshio: Also, in episode one there's that part where Mare tugs his skirt down. I saw that and thought, *Dang! I wish I could do that!* That kind of moment is only possible in anime. Whose idea was that?

Itou: I think I had someone do it, maybe? Although I think his flailing after he jumps down was the animator's idea.

Oshio: It was just so genius to think of using the skirt there.

Itou: I wanted to show in that one moment that Mare has a lot to him. I thought a lot about it and, in the end, decided to make him a little girlie. If you don't make him girlie, there's nothing interesting about it when he says he's a boy. [laughs]

Oshio: Actually, that kind of gap is key in many of the characters—even in Albedo and Shalltear. And Ainz has the gap between his internal and external personalities.

Itou: In that sense, too, it was a really interesting project.

CG: The Inside Story and Director Itou's Theory of Anime Production

Oshio: And all the intense action scenes were tbe types of things you can only find in a fantasy series. I thought your use of CG was effective. The most obvious part is the skeletal dtagon battle. Was that going to be CG ftom the very beginning?

was something else we could do. The advance cut for the trailer that had mouths open like "Gwaa!" was too much for him, though.

Oshio: The actors have to lay the vocals on top of that, so they have to act according to the animation?

Itou: Yeah. So we showed them that animation at first, and they were like "We wanna act like that!"

Oshio: So you could go nuts, and it would be okay.

Itou: I guess that's part of it? There are lots of dubbing sessions these days where there isn't animation to go off of. In those situations, the actors have to kind of feel out how far they can take it as they go. So I'm glad we could show them some animation as a guideline, even just in the beginning. I think that's part of the reason we were able to get such good performances.

Oshio: If you get it solid in the first half, the later episodes can be based on that.

Itou: Once the actors understand what sorts of expressions their characters make, it must be easier to imagine them.

Oshio: I'm jealous of the way you can bring out nuances through voices in animation. In still manga images, unless you draw in a really exaggerated way, things won't come through—especially when Momon always has that helmet on! [laughs]

Itou: Right, right! [laughs]

Oshio: I'm always worried about what to do since his expression can't change.

Itou: Sometimes the helmet gets drawn see-through so you can see his skull face inside, right? We were thinking about doing that in the anime, too, at first. But even if the helmet is see-through, he's still a skull, so there isn't that much expression anyhow. [laughs] So we ended up changing those scenes.

Oshio: So you ended up depicting it in a different way? Or was it through the voice actor's performance?

Itou: We just left it as his armor face. There were a lot of shots like that.

A Little Extra Something

Oshio: The scene where Clementine gets defeated is memorable because of the way the plates she'd collected from all the adventurers she'd killed fall to the ground. There were a lot of moments like that not present in the original books, but were very effective at depicting the backgrounds of the characters.

Itou: I don't think that was completely absent from the books, but...yeah, the main thing was how he was embracing her. [laughs] So we ended up like "Let's put in something that isn't just him hugging her." We thought it would be easier to understand if we explained a bit more, but in order to do that shot, we added some other shots before it and figured the minimum was okay. Actually when you read Maruyama's original novel, he foreshadows a lot of stuff in confusing ways, so being a little rough about it might actually be more faithful. [laughs]

Oshio: So that spell was something Sugawara came up with, but did the cast evet ad-lib anything?

Itou: Man, during the test runs they came up with so much stuff. Miyano did the most, I think. He said *"kabe-don"* [the severy time. [laughs]

Oshio: [laughs]

Itou: It was so funny we didn't say anything, but then he started to pull back on his own, although he did say just *"don"* the last time. [laughs]

Oshio: [bursts out laughing] That's pretty funny. I guess that must be a Miyano thing? As a scene, it's funny, but it's doubly funny because it feels like you can kind of see through to the actor behind it, too.

Itou: It's too bad that he was only in that one episode. He had a German line, and I heard he was nice enough to confirm the pronunciation with a friend of his who teaches German.

Oshio: That's a great story! Are there any other little tidbits like that?

Itou: This isn't about ad-libbing, but Hino would often ask, "Should I do it as Suzuki or as Ainz?" It doesn't come out at all in the anime that Ainz's real name is Satoru Suzuki, but he knew from the drama CDs. So we'd have these conversations like, "Okay, it was worth trying it as Suzuki, but sorry, could you please do it as Ainz?"

Oshio: So you guys really went back and forth about how to have him delivet his lines,

huh? It's so open-minded of you as a ditectot to take all kinds of suggestions ftom the others.

Itou: I mean, I'm pretty sure it's because it's more efficient than coming up with all the ideas myself. [laughs]

The Close Relationship Between the Characters' Expressions and the Vocal Performances

Oshio: Because the characters' expressions are constantly changing, I had the feeling that you really managed to cram all the info from the original books into each shot.

Itou: The artists really worked hard on that. We weren't really sure bow far to take some of the exptessions at fitst, like fot Albedo. We just figuted, well probably like this? [laughs] I think we went with [Takahiro] Yoshimatsu's expressions. We had so-bin's concept art, too, but I remember thinking, "I wanna make the faces different, mote weird."

Oshio: What was your idea?

Itou: I just thought, if we drew them normal, the expressions wouldn't change that much. I wanted to make them crazier, more insane—I thought that would actually end up being cuter. [laughs]

so-bin's illustrations have some pretty flamboyant expressions, but Madhouse producer [Kentaro] Hashimoto and I were talking about how we thought there

impottant than getting along, though, was that the cast really loved the project; I got the imptession that had a good effect.

Oshio: And they'd been together all the way since the drama CDs.

Itou: Probably lots of them were more familiar with the original books than I was.

Oshio: Even during the serious parts, Hara's acting was also kind of amusing, a little comical. Who asked for that? Or was it just the atmosphere of the studio...? [laughs]

Itou: No, I did ask her for that. Like, to increase in intensity each time she said, "I believe there isn't a problem," etc. [laughs]

Oshio: Were there three of those lines in the script from the beginning?

Itou: I think there were two in the book, but I thought it might be funny, so I think I adjusted the storyboard to add an extra one.

Oshio: The perfotmances had this exquisite atmosphere; it really felt like the script, direction, and actors were well matched. I was also struck by the fact that Sugawara, who did the script, was present at the recording sessions.

Itou: Sometimes duting tecording you have to make a quick change to a line. The sound director is in charge of the nuances of the acting, and usually there is no one to consult about something like, for instance, "If I make this change, will it be inconsistent with something latet?" Usually the directot has to do it on theit own.

But if you have the person who wrote the script there, you can ask them.

And then, was it episode eight? Toward the end of it, Khajit is casting a spell. We thought we'd just have him make indistinct mumbling noises, but the day of when we were going to decide, Sugawara chimes in and says, "Here, I wrote a curse." [laughs]

Oshio: Oh yeah, I happened to be observing that day and that surprised me. There aren't many people who can just whip something up like that.

Itou: I was surprised, but I guess she has always liked stuff like that. Game stuff, role-playing stuff.

Oshio: Yeah, she did the *Sword Art Online* script, too.

Itou: So yeah, when she had it teady I just said, "Thank you." [laughs]

Oshio: Did someone ask her to sit in on the recording sessions or was it her idea?

Itou: I'm not sure, but I think she figured it would be easier to make script adjustments and whatnot if she was there. Whether the writer atrends or not seems to depend on the person.

Oshio: In that sense, it sounds just like the kind of teamwork we were talking about before.

Itou: I'm grateful if that's how you want to interpret it. [laughs]

was probably made based on those concerns.

Oshio: There was a pretty big lag between the drama CDs and the anime, so it's wonderful that you were able to get the original cast back.

Itou: Yeah, I think the casting director must have had a hard time.

You can't get the actors except on days when they don't already have a regular gig. I heard that they nailed them down rather fast once the anime project kicked off. Actors tend to fill in their schedules with jobs in the order they come in unless there's some kind of really special circumstance, you know?

Oshio: So that's how you ended up with such a great lineup for not only the mains, but even the supporting cast, like [Takehito] Koyasu and [Aoi] Yuuki.

Itou: I heard that Yuuki was asked on a recommendation from sound director, [Go] Fumiyuki. [Mamoru] Miyano, who played Pandora's Actor, was also the result of staff saying, "You gotta get him! He'd be great!" And it's just like normal business—sometimes you contact someone expecting a no for sure, and get a yes. Granted, you can't ask people who have morning and afternoon slots filled every day, but... [laughs]

And in the Recording Studio...

Oshio: So the cast gets decided, and you go to the studio to do the recording. Was there much trial and error to get the acting going in the right direction?

Itou: [Satoshi] Hino already had his dual-faceted personality with the internal and external voices from the drama CDs. Since drama CDs are audio only, he really had to bring that out by changing his voice.

Oshio: Oh, so that came about because of the limitation of audio only.

Itou: So I thought I would have him go ahead and make use of that. And we showed [Yumi] Hara, who played Albedo, some animation to boost her intensity. [laughs] But really, the first thing we said to the actors was "We're basically fine with the direction you took in the drama CDs," and we didn't change a whole lot. In the first place, the actors were cast such that their personalities matched the characters very well, so we basically used what they brought to the parts as it was.

Oshio: So for this project it made a big difference that there were drama CDs already made, then, huh?

Itou: Yeah, but the drama CD recordings were probably done in a day or two, and we weren't sure if we could get the same cast to come every week. The actors got along fairly well and had good teamwork, though, so we were lucky to be able to take advantage of that.

Oshio: What kind of teamwork, for example?

Itou: I usually communicated through the sound director, so I didn't talk to them directly very frequently. But once at an event with Hino, Hara, and Uesaka, it seemed like they were having a lot of fun acting together. [laughs] Even more

Oshio: So once that's all decided, it gets handed over to [Yukie] Sugawara (scties planner, scriptwriter), and she does the scenario, and then you go back and forth on that?

Itou: Yeah.

Oshio: About how many dtafts did it take? Thtee ot fout?

Itou: To get to the final drafts, about five. We'd take the drafts we received at the beginning of the week, have a meeting about two or three episodes' worth at a time, and then finalize an episode every week or two. We started that process in Novembct of last year.

Oshio: So that means about a half a year before I got involved with the ptoject you alteady had finalized some episodes!

Itou: Well, the early episodes. The last episodes we were doing over the end of the year. A lot of things happened, and then in the middle of February we decided that I'd make the last two episodes work somehow. She did two dtafts, but there were a lot of battles, and it seemed like she was having a hard time, so... Basically, it was hard to judge the amount of time that would be taken up by the scene just looking at the number of [Japanese] characters used to write the script. Often, the ratio of direction notes to lines of dialogue in the script doesn't map to the amounts of time in the final ptoduct at all. If you're just following a conversation, you can estimate pretty well based on the script, but if there are a bunch of direction notes about an action sequence, that throws it off and sometimes you run out of time. So

then you need to adjust the number of movements. And then during an emotional scene, even if there isn't a ton of sctipt, it has to be on screen for a while. For those, we usually estimate based on the amount of paper used to write them.

Oshio: Huh.

Itou: The sctipts are done the way they used to be done for live action, so we'll ask the writer to make it x number of pages (where a page is two hundred Japanese characters).

Oshio: And the director makes the storyboards based on that?

Itou: Yeah.

Things That Make Sense & the Unexpected! Behind the Scenes on Casting

Oshio: Next, I'd like to ask about the casting process. How did you decide who would be who?

Itou: Honestly, I had practically nothing to do with casting decisions. The drama CDs were done some years ago.

Oshio: Ohh, right.

Itou: Enterbrain said their policy was something like "We already decided that we're going to use the same cast ftom the drama CDs." I guess they decide on a case-by-case basis, but this time they wanted the same cast. I think probably the actors take pride in their work, and also, it's hard to tell what will grab the fans, so the decision

Artist Chat

The *Overlord* anime was popular all the way to the end! Author of the manga script, Satoshi Oshio, closes in on the anime's director, Naoyuki Itou.

Interviewee: Director of the *Overlord* anime

Naoyuki Itou

Interviewer: Scriptwriter for the *Overlord* manga

Satoshi Oshio

This is how the anime's scenario was made!

Oshio: As the person in charge of the manga script, the thing I'm most interested in hearing about is how you created the scenario for the anime. I heard that you had the author present at the script meetings.

Itou: In the scenario meetings, the first thing my team does is get together with the writer to decide the overall organization of the series. Then we fill in the plot of each episode, starting from episode one, in order. There's a limit to how much we can animate of the original novels, so the most important thing is to make those content adjustments. During that stage you get issues like "We should have this happen over there instead" and "I really didn't want to cut this, but it wasn't enough for a scene, so it's gone for now." And then that scene you cut is always stuck in the back of your mind, right? So if you see a place where it might fit, you try proposing to put it there. At the end of those meetings, the writer gathers those ideas into the script.

Oshio: I see.

Itou: And as we're adding or taking out content, we're asking the original author [Kugane] Maruyama things like "Is it okay if we do this?" and "What's the background on why this scene turned out like this?" and then based on that information we say, "Well if that's the case, then could we add this?" etc. That's pretty much what happens at the script meetings.

OVERLORD
Special

Artist Chat

Naoyuki Itou × Satoshi Oshio